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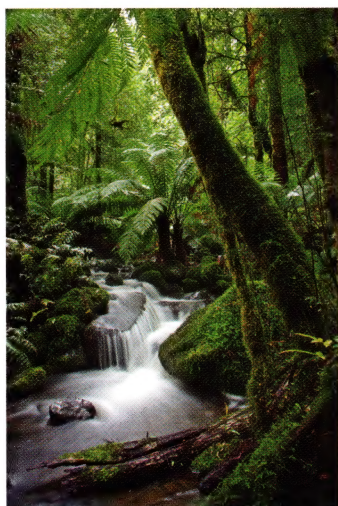
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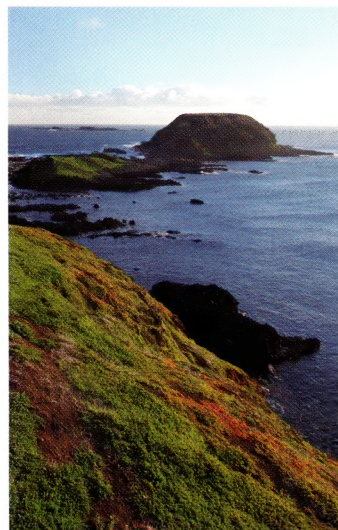
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COVER Cement Creek in the Yarra Ranges, east of Melbourne in Victoria, taken on an overcast day. Image by Graeme Edwards. Pentax Km DSLR, Sigma 18-200mm zoom lens at 18mm focal length, 6 seconds @ f/11, ISO 100. Polariser fitted, tripod used. No software manipulation.



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38 Profile: Don Burrows

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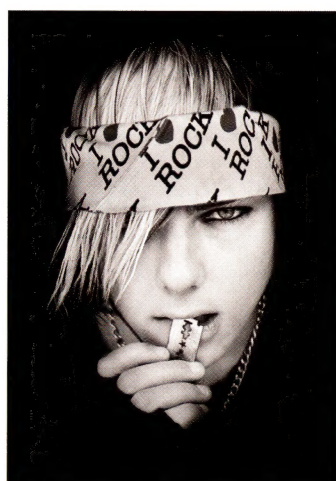
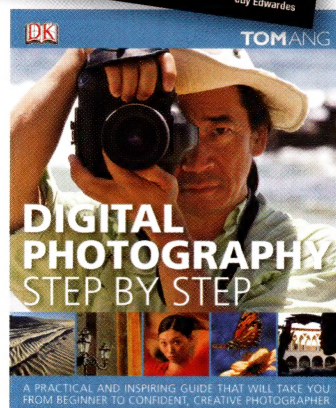
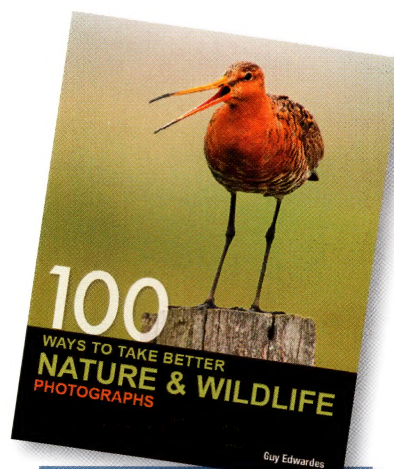
Photo competitions are proliferating around the country as digital imaging makes everyone a potential photography enthusiast. But it's one thing to enter a competition, and another to actually start scoring well. David Bigwood explains some of the elements a competitor needs to think about before they start posting (via the web or 'snail mail') their images for assessment.

48 Locations – Phillip Island, Vic

Phillip Island, one of two islands inside Victoria's Western Port Bay, offers a fascinating mix of iconic wildlife, history, and spectacular waterside scenery, as Editor Robert Keeley discovered.

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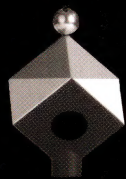
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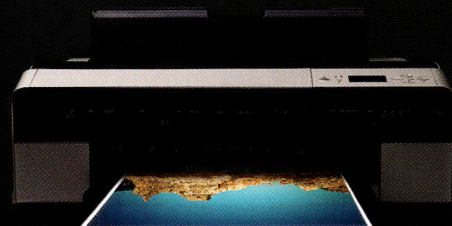
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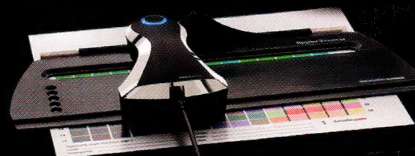
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With Robert Keeley
EDITOR

Life's Floorshow

In a world where “on demand” has new connotations, nature doesn't always play ball, and sometimes that can make wildlife photography a tough ask!


Nature doesn't always turn on a floorshow. I was on hand for the internationally famous 'Penguin Parade' on Victoria's Phillip Island earlier this year, when a strange thing happened – nothing much at all! With such a huge infrastructure developed around (and reliant upon) the nightly appearance of up to 2000 little penguins stumbling out of Bass Strait and making a mad dash across 20 or 30 metres of windswept beach, the non-appearance of the little birds was at the very least anti-climatic. The little troopers had obviously never heard the old show-business adage that 'the show must go on'! I guess they had other things – like survival – on their finely adapted minds. In another sense, however, the relatively low-key appearance of just a few dozen penguins in isolated groups of less than double figures was reassuring. At least somebody seemed to have their priorities right.

On my arrival at the large visitor's centre cum shopping complex which is now headquarters for this nightly natural event, I was taken aback by the level of commercialism which had overtaken it since my last visit some years before. Of course, the funds from selling plastic blow-up penguins and stuffed toys from China were all going back into more mundane, but in-depth activities – such as researching the lives and migratory habits of these cute birds, or maintaining their tracks and burrows around Phillip Island's coastline, for instance. But I couldn't help wondering whether the horse had started pushing the cart around.

Each year thousands of visitors file into beachfront pews to bear witness to what is effectively a life and death charge for these fidgety and frantic non-flyers. While the dozens of children who sit on the sand with their parents might be enchanted by the show (and will hopefully later twig to the importance of conservation), their presence is of little relevance (and is more likely a hindrance) to the animals themselves.

On the night I attended, pretty much everything failed to go as planned. A large LCD screen in the shopping centre (sorry, visitor's centre) proclaimed to a lengthy queue of parents and children that the birds had arrived the previous night at 6.23pm, and their 'anticipated time of arrival' on our night was 6.18pm. The screen resembled an airport flight notice board and I had visions of the soaked birds disembarking from a water-logged Jumbo. But maybe it had ditched in Bass Strait, because when they finally waddled through the spot-lit foam it was 6.45pm and well and truly dark. However, my time in the queue wasn't entirely wasted, as I was able to observe harried mums and dads, and a liberal sprinkling of tourists from overseas, checking out and buying stuffed penguins, penguin postcards, and penguin 'T' shirts.

After a long wait in the cool night air, the stars finally arrived, bedraggled, for the final few metres of their week (or weeks) long journey to get back home with food. But not many of them appeared, and not very often. A ranger who had herded all the visitors behind a rope told me later that they got a lot more penguins in late spring and early summer. Autumn was a relatively quiet period, he said. Still, the show had to go on. There was a big staff to feed, including the educational, research, and show rangers.

The ipod, iphone, iwant-it-now generation in the pews soon grew tired of the wait and the poor return, and by the time more sodden birds arrived the audience was already leaving, their kids fidgety and bored, and parents reaching the end of their frazzled tether. By then I'd been informed no pictures could be taken anyway. The ranger on duty told me photography of this event had been banned 10 years before to protect the birds. Even professionals were now rarely granted permission to photograph. As I made my way back to my car I decided that wasn't necessarily a bad thing. Not everything has to be downloadable in real time. And missing the odd shot, or having to work harder for our best ones, has never hurt any of us. 

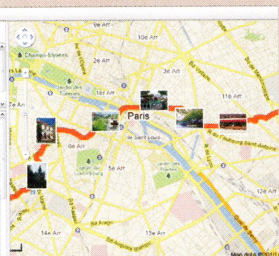
BELOW A visit to Victoria's Phillip Island presented the editor with a chance to photograph its famous 'penguin parade'. Unfortunately two big problems arose – very few penguins turned up, and photography was banned! However, other nearby locations such as the Nobbies (seen here) were more photographer friendly!



IMAGE BY ROBERT KEELEY

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Your Best Shot: *Happiness*

Our Monthly Winners!

This month we publish the winner and place-getters for our "Happiness" category. It was a tough category for most shooters and we had to search hard for this selection of quality images using strong ideas and techniques.

Remember, if it's worth submitting it's worth making (or getting) a good print! AND PLEASE GET YOUR SUBMISSIONS IN EARLY! As stated each month we need PRINTS for assessment, but we are now seeking digital submissions via CD.

WE MUST ALSO HAVE ALL SHOOTING DETAILS including camera, lens, shutter speed, aperture, film (if any), filter use, tripod, and details of any software manipulation. **Please note that as stated previously images are no longer being returned!**

The closing date for our next subject, 'Night Photography', is August 26.

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★ This month's winner!

Photographer

Kristie Norrish {right}

Editor's comment

Simplicity often wins, and it has here! There is nothing complex about this image. As with the image which headed last month's selection for the same category, in some respects this shot is a cliché. Lots and lots of parent and baby images flood around the world on the web, and in family albums. But as stated last month, clichéd images always have an element of truth about them, and the best ones work. This is a clean, well composed shot which has no obvious smiles. In fact no one is even looking at the camera (breaking one of usual 'rules' of people photography). But the textures are soft, the light is beautiful, and the impact powerful. Oh, and it's one of a very few black and white shots we received, which helped it stand out!

Details

Canon 500D, 50mm lens, f/2 @ 1/80s, ISO 200, auto white balance.



Second



Photographer
Brian Mercer {left}

Editor's comment

As stated, in this category we received many images of smiling people. That's fine, but it means that we needed a different slant for such an image to stand out. Of all the 'people' shots we got, we felt this one was the most distinctive. Captured mid-swing, with a wide-angle focal length, that face is full of fun. This shot isn't perfect – the hotspot on the grass in the background is a bit distracting. But the framing, use of the loose rule of thirds, and the dynamic feel to the whole shot really made it stand out for us. The implied action works and we felt it made the image very evocative.

Details

Canon EOS 550D, 18-55mm lens @ 18mm, 1/320s @ f/3.5, ISO 500, adjustments in levels, cropping.



Photographer
Phillip Swain {right}

Editor's comment

Amongst a sea of images about people, a handful of contestants attempted some abstract or different ideas. Good thinking, but mostly these didn't do a lot for us! It's quite difficult to imply a feeling through static objects. The ideas presented were obscure, or to our mind just didn't imply a sense of fun. But at least they had a go at a different approach. Of them all, we liked this one best, to the extent that we nominated it as a place-getter. This selection may well be controversial, but the concept of filling in a crossword can be many people's idea of fun. We also liked how this shot was set up and composed. The lighting is distinctive, and the elements create some sort of mystery. What's with the fallen glass? Too much 'fun'? Who knows, but we found it intriguing, and that definitely helped!

Details

Canon 1000D, 18-55mm lens @ 25mm, f/25 @ 0.6s, ISO 200, minor adjustment to level and contrast using GIMP software.

Third





Photographer
Nicole Bradbery {left}

Editor's comment

Didn't someone say 'Never work with kids and animals'? Well every rule is made to be broken, especially in photography! By shooting this happy pair from above, as they lay on the ground, the photographer has excluded all manner of distractions which might appear at a more 'normal' angle. The happy face of the youngster works in tandem with the unusual (but obviously friendly) angle on the dog. It's clean, strongly defined, sharp, and different. Good work!

Details

Panasonic DMC-FZ18, 1/250s @ f/3.2, ISO 100. White balance, brightness, contrast and cropping in Adobe Lightroom 3.

Photographer
Gulliver Lee {below}

Editor's comment

There are a lot of different elements which can make up an effective image, and creative shooters can emphasise one ahead of others when they want to make their image stand out. Here, we were impressed with the use of judicious cropping to add punch to this shot. Gulliver Lee has taken a nice shot anyway, with good impact from the smiling faces and a nicely blurred background, which offers some context without becoming too distracting. But what we really liked about this image was that tight cropping, which kept the happy face at top right and removed the feet at the bottom. Ordinarily this could be construed as a mistake, but here, combined with the angle of the running bodies, we felt it enhanced a strong composition.

Details

Nikon D90, 80-200mm lens @ 160mm, f/5.6 @ 1/1000s, exposure compensation -1/3EV, ISO 250, Levels adjusted in Photoshop CS2.



Photographer
Tracy Olive {above}

Editor's comment

In our category on 'Summer' we received a very similar image to this shot, which just goes to show that one idea can cross creative boundaries. Here we liked the angle on which this floating 'flyer' was set (though more often crooked shots are simply just that – crooked!). In this image the angle added some dynamism to the picture. It's also sharp, the smiling faces are clear, and the colours strong. The telephoto focal length blurs both the foreground and the background nicely. Not too sure about the value of a monopod on a moving ski boat, though! And by the way, can entrants make sure they put a stiff cardboard backing in when posting us a print so as to avoid any damage to it?

Details

Canon 7D, 70-200mm lens + 1.4x extender, f/5.6 @ 1/320s, ISO 100. Monopod used. Vignette, curves adjusted in Photoshop CS5.

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Photographer

Colin McCloud {right}

Editor's comment

This shot perfectly captures what this category was about. This happy child is full of joy as she runs along the beach. The background is nicely blurred and thus not too distracting, the colour is good and the shadows aren't too dark. Though her eyes have disappeared into shadow, the smile still says it all, and the body language strongly implies the fun the youngster is having. As well, the subject is really sharp, even in mid-air! Perhaps it could have been cropped a little to the left and along the bottom, but that's a minor quibble. A very good effort.

Details

EOS 5D MkII, 100-400mm lens, f/8 @ 1/1600s, ISO 400, minor sharpening, slight enhancement, cropping.



Photographer

Jake Alvarado {left}

Editor's comment

The photographer has certainly captured a happy moment here, and we really liked the whole feel of this shot. It's a snap of a brief instance (which all a lot of photography really is), and every person in the scene is bubbling over. Arguably it's a fraction gloomy, but the shooter has opted to use natural light rather than blast the moment with flash, a decision we think is right for this type of picture, despite the 'blown' highlight in the background. The emphasis is on the young lad in the foreground who is clowning around, but the positioning of each subsequent person in the scene pulls our eye through the image, reinforcing the sunny feel to this moment. A very nice, natural rendition of our category subject.

Details

Canon EOS7D, 16-35mm lens, f/5.6 @ 1/100s, ISO 3200, no flash, noise reduction, minor cropping in Picasa.



Photographer

Kip Hobson {right}

Editor's comment

As with our other 'animal and people' finalist, this shot nicely evokes the feeling we were after. It's a very 'traditional' set up for a portrait, and it's definitely not perfect. It's a bit dark (we can't really see one eye of this cuddly pooch). Although the background is blurred, it has a lot of 'hot' spots which are distracting. Flash would have definitely helped, but Kip says he was worried about upsetting the dog. I don't think it would have been a problem. But really, that friendly face up against that cute hound just exudes the feeling of happiness we were seeking!

Details

Nikon D300, 50mm f/1.4 lens, f/2.2 @ 1/1600s, ISO 200.



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Questions & Answers ☀



With Prashphutita A. Greco

Copyright: Exclusive Use

☀ **Q:** I've been selling my photos for a number of years now, but I've been presented with a problem I can't resolve. A local business wants to purchase the copyright for a couple of my shots with a view to producing exclusive postcards. What value do I place on that copyright, and is there a better way (industry standard) of giving them exclusive use of this material?
Rusty Ellis, Exmouth, WA.

☀ **A:** I visited a high school friend who has been selling his prints at Melbourne's St Kilda Esplanade market on Sundays for the past 30 or so years, as well as online <http://philipgreenwood.com.au>

He basically indicated that: "... it all depends"! That is, it's all dependent upon what normally happens in your geographic area, and in this particular segment of the market, as well as individual circumstances. For instance, the nature of the business that this particular prospective purchaser is in, their level of profitability with their particular range of postcards (ie; which might also be available for sale interstate and/or internationally), and their existing policies and business practices. It's preferable to avoid giving away your copyright altogether, although – with the way the industry has been heading, and the prevailing economic climate, and the abundant supply of high-quality images – this isn't always possible. It then gets down to whether you're prepared to walk away from a potential deal, knowing there is a choice of other photographers out there who would be willing to sign such a contract.

Greenwood's advice was to set a price which is reasonable for you - say \$1000. If they'd been thinking along the lines of something much lower, then there'd be no point in pursuing the discussions. However, if they were prepared to negotiate, and eventually agree on something like \$500, then it would be worthwhile to pursue this (assuming you were prepared to assign your copyright to this



ABOVE What value to place on the copyright for your work? It's a tough decision requiring much thought.

particular company). My further advice would be to read the contract very carefully to ensure they aren't in the habit of doing something sneaky, like retaining the rights to sell your work on any and all media, such as online. Greenwood indicated that, in this situation, there's really no better "industry standard" than naming a price which you believe is fair (and which protects your interests and investment in producing the images).

PS: Rusty has reported: "Philip's advice was a big help. I was very reluctant to give up all the rights to my work. Having discussed this with the people who need the photos, they agreed to a contract which gives them exclusive use of my photos and allows me to use them as promo material for my own work. I'll also place a time restriction on their use, but give them priority access to new material later."

Camera Mount

☀ **Q:** I'm a relative newcomer to the field of photography. While I take images of many things, I lean towards nature photography. I've been investigating the possibility of buying a shoulder-support camera mount, but the cost is prohibitive and unjustified as I don't earn any money from my photos. While a tripod is suitable for some situations

it's impractical for others. Any suggestions?
Albert Habib, Rose Bay, NSW.

☀ **A:** From my experience of true landscape and nature photography a tripod really is indispensable. One benefit – aside from the obvious one of providing a stable platform from which to work – is that the very process of being forced to work with the tripod's constraints encourages better picture taking. Part of this is psychological - by having to slow down you tend to become more deliberate and thoughtful, and more aware of what's going on in front of you. As a result, your images tend to improve. I agree that a tripod can create problems of its own.

With nature photography you generally want to use the lowest possible ISO (to maximise image quality) as well as small apertures (for adequate depth of field). A monopod has some advantages, though it's not nearly as effective as a tripod. One trick, which can provide some benefit, is to put a 1/4in (standard thread) eye bolt into the tripod mount of your camera, then pass a suitable length of small diameter rope through this, so you can maintain tension between that rope and your foot which is on the ground holding down a loop fashioned by the other end of the rope.

There are various cameras with in-built image stabilisation (which go a long way towards approaching the benefits of a tripod). This is a cheaper solution in the long run than camera systems which require image stabilisation in each and every lens. There are also many very affordable 'point and shoot' cameras which offer image stabilisation at very attractive prices. Learning how to use whatever camera you have to best advantage is an ongoing process, but it will pay dividends.

One possibility is to use good quality noise reduction techniques and/or plug-ins with your existing software. (If you have Adobe Photoshop CS5, then the noise reduction available within Adobe Camera Raw is very greatly improved compared with previous versions of the software.)

Given the ability to safely choose higher ISOs, you can then use these highest ISOs and still successfully handhold (in the lower light levels at the beginning and end of the day), and also operate with smaller apertures.

Of course, newer cameras keep coming out with even higher ISO levels, as their sensors and/or processors are capable of producing lower noise images to start with!

Cleaning Old Film

★ **Q:** I have 35mm slides (mainly Kodachrome), and other sorts, ranging from the sixties until the seventies when I

swapped to mainly colour negatives. Also, I have 35mm B&W over the same period, and a number of 120 sized B&W negatives from the fifties, as well as some from my father-in-law going back to the thirties. Most have been scanned with minimal cleaning, other than dusting. Many are of average quality, but do record family history, and as such are still worth keeping. Others are better, and deserve better pre-treatment before scanning. What's the best way to clean dust, mildew, and such? (One suggestion I've picked up is to use Scotch Removable Magic Tape to put on negatives, which supposedly will pull off the "grunge"). Also, what are your suggestions as to how best store slides and negatives?

Ken Morris, New Farm, Brisbane, Qld.

★ **A:** *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (by Henry Wilhelm, with contributing author Carol Brower) is a 758-page book; a free download from www.wilhelm-research.com

This contains a wealth of information, some of which is applicable to your situation. I'd suggest using a large, hand-held blower bulb, like a Giotto's Rocket www.giottos.com to remove as much loose surface dust as possible before using any cleaning products. Test first on non-critical film frames until you gain familiarity and experience, as well as developing a workflow which suits you best.

Available from various specialist photographic retailers, since 1983 PEC-12 (Photographic Emulsion Cleaner, see www.photosol.com) has been the industry standard for safe, effective, archival cleaning of non water-based stains on all types of film, and prints. You might wish to use this product with PEC Pads (lint-free, non-scratch soft material). Both of these products are recommended and used by Jeremy Daalder at www.imagescience.com.au

(You should note that the scanning of film materials is one of the core components of the business at Image Science.)

Fast-drying (containing no water), and leaving no residue, this product is trusted and recommended by many. For further qualification of this product's safety on your specific films, you might want to enquire directly of the manufacturer. For long-term, safe storage of your negatives and slides you'll want to use new, clean, archival-rated sleeves, specifically those which are non-acid. You might wish to speak with a specialist retailer of these sorts of products, such as Zetta Florence, www.zettaflorence.com.au

If mildew, mould or fungus has already eaten away part of the emulsion, you'll have to resort to cloning techniques in Photoshop (to replace information which is no longer there on the film).

Heat, moisture, dust, and sunlight need to be minimised as much as possible for the long-term storage of your film materials. If humidity is a problem where you live in Queensland, there are various desiccants, like silica gel. I have no experience of using sticky tape to remove grunge, and I would need to be convinced of its safety, particularly on the extremely delicate emulsion side of old film materials (though I do recognise that Scotch Removable Magic Tape has less "tackiness" than ordinary sticky tapes.) ★

★ Have a question?

AP answers your photographic queries.

Write to our correspondent **Prashphutita Greco**, c/o: Q&A, Australian Photography, GPO Box 606, Sydney, NSW 2001.

Enclose a stamped address envelope for a reply within a couple of weeks.

You may also send an email direct to prashphutita@gmail.com including your home address and phone number. Replies will be sent by email.



ABOVE A dusty transparency requires cleaning. Nice pic - pity about all the dust and miscellaneous debris! Clean transparencies are important for successful scanning.

LEFT Photographic Solutions' PEC-12, renowned archival-grade cleaner for films and prints. Reliable and effective cleaners are very useful.



ABOVE Richard Tongnetti 1980s by Stuart Campbell (1951-2009). Gelatin silver print. Courtesy of the Stuart Campbell Estate.

Between Light & Shadow

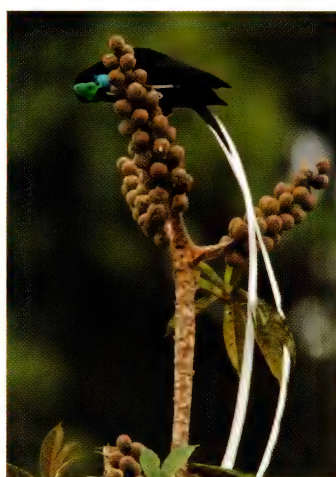
Canberra's National Portrait Gallery is showing an exhibition of Stuart Campbell's photographs titled *Between Light and Shadow: Portraits by Stuart Campbell*. Stuart Campbell (1951-2009) had modest success as an actor, but excelled as a photographer of Australian actors. He began taking sensitive portraits of his actor friends for their portfolios, but by the 1980s he was taking on photographic portraits such as the notorious male centrefolds at *Cleo* magazine and celebrity portraits for *Vogue*. Campbell shot images of Mel Gibson, Colin Friels, Peter Weir, and Judy Davis. Resistant to digital cameras, Campbell stayed faithful to the sensuous darks and lights of black and white film, valuing what he saw as the richness and honesty of the medium. *Between Light and Shadow* is on display at the National Portrait Gallery, King Edward Terrace, Parkes, Canberra, until July 17, 2011.

Corbis Images Expand

The massive photo library conglomerate Corbis Images will become the exclusive distribution partner for VII's current events and documentary photographers in most markets worldwide. Corbis is a creative resource for advertising, marketing and media professionals, providing a comprehensive selection of stock photography, illustrations, footage, and other services. The VII collection represents about 50,000 images from the 1990s to present day. VII photographers are regularly selected by some of the biggest and most respected global media publishers and advertisers for photography assignments, and their latest work will continually be added to the VII collection and syndicated on Corbis Images. Visit www.corbisimages.com.

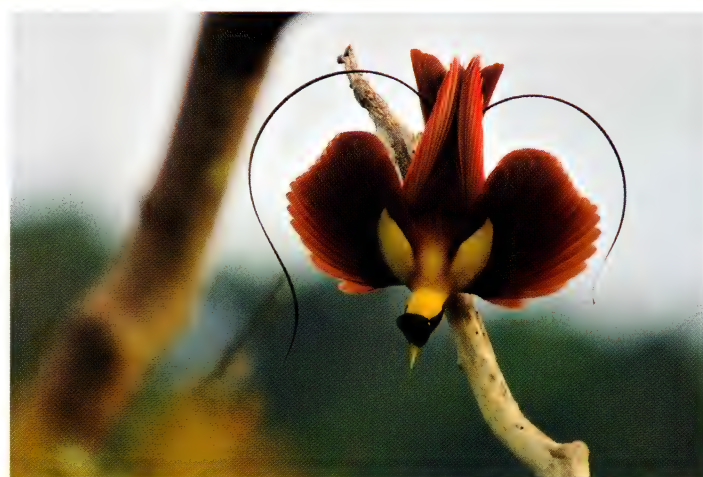


Lady Gaga. Copyright Rick Madonik, Toronto Star, ZUMA Press, Corbis.



Birds Of Paradise

In the rainforests of New Guinea, Australia and Indonesia the beautiful Birds of Paradise engage in extraordinary rituals to attract a mate. *Rituals of seduction: Birds of Paradise* looks at how both the birds and local people engage in a variety of decoration, display



and dance to draw attention to themselves (for birds this is usually part of courtship rituals), and at the close relationship between Birds of Paradise and people. On display are items from the Australia Museum's anthropology collection, including wigs made from human hair

and a feathered headdress. Also featuring still photography, film footage and mounted specimens showing the species' range of eccentric attributes, *Rituals of seduction: Birds of Paradise* is on display at the Australian Museum (6 College Street, Sydney) until August 7, 2011. The museum is open daily from 9.30am to 5pm. Visit www.australianmuseum.net.au.



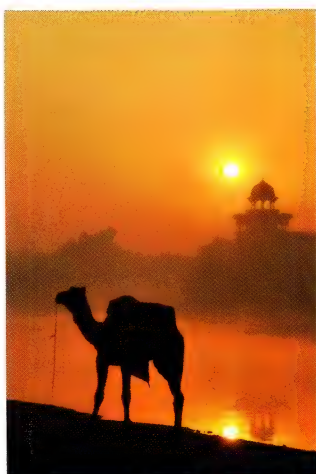
ABOVE LEFT The Ribbon-tailed Astrapia (*Asrapia mayeri*). Copyright Tim Laman.

ABOVE RIGHT Red Bird of Paradise (*Paradisaea raggiana*). Copyright Dr Bruce M Beehler.

LEFT Waghi man and woman wearing elaborate plumed headdresses at a sing sing. Image by Yvonne Carrillo-Huffman, copyright Australian Museum.

Land Of The Kings

Sydney-based freelance photographer Valerie Martin is running a tour to Rajasthan, India in November this year and in February 2012. Following on the success of two photography tours to Ethiopia, as well as requests from previous tour participants, Ms Martin decided to branch out and introduce one of the sub-continent's most exotic destinations, Rajasthan. PhotoAdvenTours specialises in taking small groups of enthusiastic photographers – from beginners to advanced operators – to some of the world's most photogenic locales. Accompanied by a professional photographer, participants are allowed plenty of time for both photography and tuition. Rajasthan is said to be a vivid kaleidoscope of colour and a photographer's paradise, with beautiful maharajahs' palaces, an ethnically diverse population and bustling bazaars. As well as exploring famous palaces and forts, including the Taj Mahal, the tour will visit the romantic desert towns of Udaipur and Jaisalmer, the pink city of Jaipur, and will offer camel rides in the dunes. Martin has teamed up with Robin Hastings, a specialist on Asia and Africa who has developed a 19-day package taking in the highlights of India's largest state. The tour costs \$7,250 and includes twin-share accommodation in historic hotels, transfers, private transport, local and Australian guides, most meals and photographic tutoring. Contact Valerie Martin on ph:0410 166 329 or visit www.photoadventours.com.



Sony World Photo Awards

Argentinean photographer Alejandro Chaskielberg has been named this year's winner of the L'Iris D'Or, the 2011 Sony World Photography Awards Photographer of the Year. Over 105,000 images were entered into the competition from 162 countries. Chaskielberg was presented with his award during a gala ceremony at the Odeon Leicester Square in London. As well as winning a \$25,000 cash prize plus a Sony digital SLR, Chaskielberg joins previous winners as a member of the World Photographic Academy. Chan Kwok Hung was overall winner, while Bruce Davidson received the Outstanding Contribution to Photography award. Winners included: *Photojournalism & Documentary: Current Affairs* – Javier Arcenillas (Spain); *Contemporary Issues* – Javier Arcenillas (Spain); *People* – Alejandro Chaskielberg (Argentina); *Sport* – Pavel Wolberg (Israel); *Arts and Culture* – Amit Madheshiya (India). *Commercial: Campaign* – Adam Hinton (UK); *Travel* – Liz Loh-Taylor (Australia); *Lifestyle* – Saja Seus (Germany); *Fine Art: Architecture* – Alnis Stakle (Latvia); *Portraiture* – Alain Willaume (France); *Landscape* – Florence Iff (Switzerland); *Still Life* – Renhui Zhao (Singapore); and *Conceptual* – Paul Gisbrecht (Germany).

LEFT Series Name: The High Tide. The Captain by Alejandro Chaskielberg. Courtesy of Sony World Photography Awards 2011.



NIKON'S D5100 SLR

Nikon says its D5100 16.2 megapixel DSLR is the first to feature a Special Effects Mode (including Selective Colour, Miniature, and Night Vision). The D5100 also features a 3in (75mm) vari-angle monitor to allow greater flexibility and control. Produced as an ideal entry level camera, the release comes after total production of Nikkor lenses reached 60 million, half a century after Nikon launched its first SLR camera and interchangeable lenses. Visit www.nikon.com.au.



60 million
NIKKOR

MCC Cricket Photo of the Year

Getty Images sports photographer Scott Barbour has won the Wisden – MCC Cricket Photograph of the Year 2010. Adrian Murrell, Senior Vice President, Global Editorial at Getty Images said, "We're extremely proud of Scott for winning this award, especially as he is the first recipient of it. The Wisden – MCC Cricket Photography of the Year is sure to become an annual fixture and is guaranteed to be highly coveted in years to come as a benchmark for cricket imagery." Scott Barbour's winning image of James Anderson and his team-mates celebrating the wicket of Brad Haddin in the Adelaide Ashes Test was chosen by a panel of industry figures including Chris Smith, chief sports photographer at the *Sunday Times*, England women's cricketer Claire Taylor, *Sports Illustrated* photographer Bob Martin, Art Director of The Wisden, cricketer Nigel Davies, and Director of Photography at Times Magazine, Graham Wood.

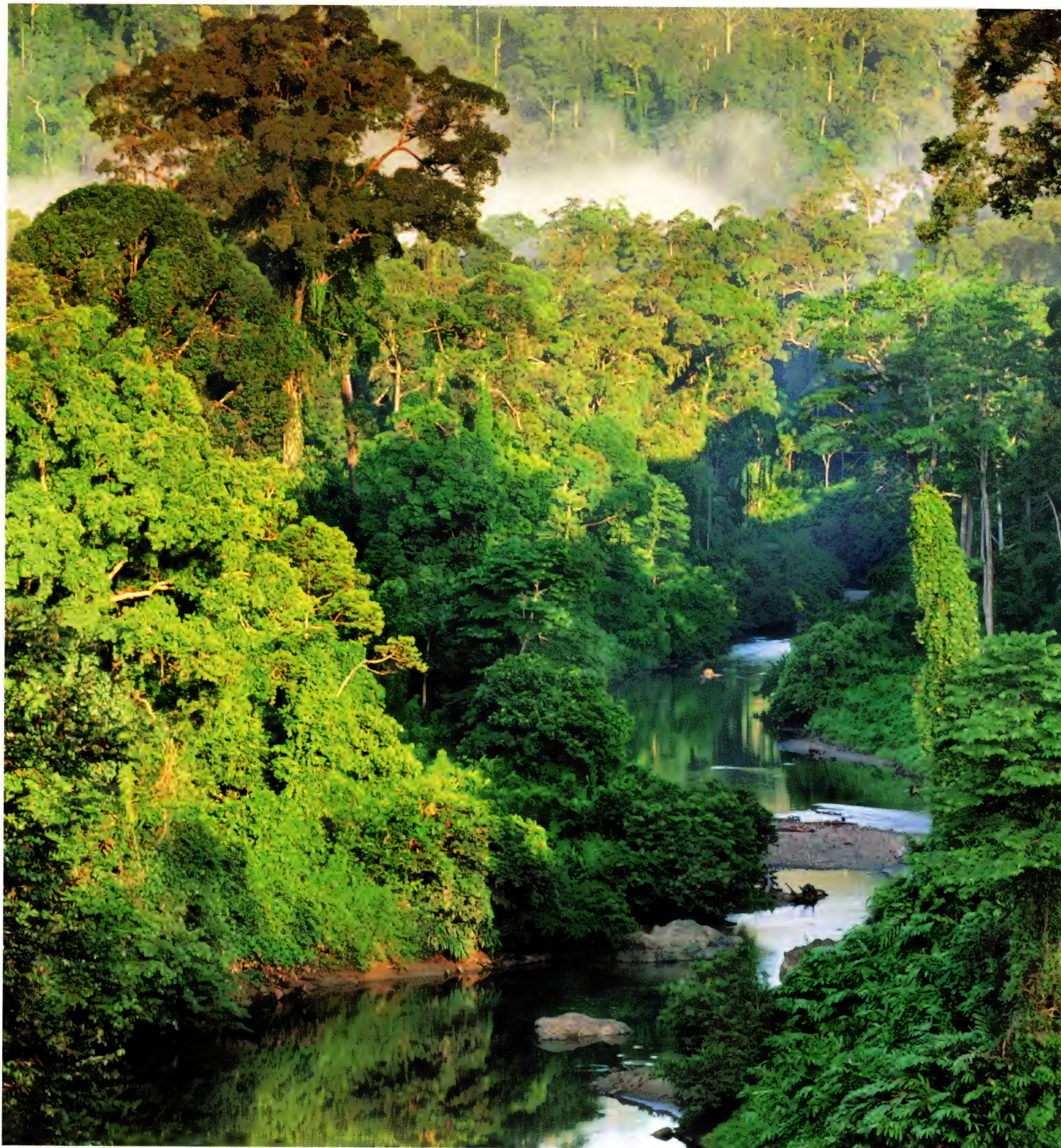


ABOVE Adelaide, Australia – December 7: James Anderson of England celebrates with his team mates after dismissing Brad Haddin of Australia during day five of the Second Ashes Test match between Australia and England at Adelaide Oval on December 7, 2010 in Adelaide, Australia. (Photo by Scott Barbour/Getty Images)

World View



With Frans Lanting



Jungle on *the Edge*



Frans Lanting was haunted by the dull grinding sounds of bulldozers as he worked to photograph this isolated scene of pristine tropical rainforest.

Mention Borneo and many people think of wall-to-wall jungle, but actually, the world's third-largest island has lost most of its original forests over the past few decades in a relentless cycle of clear-cutting and burning. Lowland rain forest, which harbours the greatest diversity of life, has become especially threatened because it grows close to the coast, where most of the population lives. Some of Borneo's last intact lowland jungles occur in the northern state of Sabah, where I worked for several months to capture the intricacies of its natural history. Every documentary project needs images which convey a sense of place, but finding vantage points for such overviews can be challenging in the enclosed world of a tropical forest.

I had scouted a number of potential locations, and one of them was an overlook with a sweeping view into a valley of protected lowland forest adjacent to a logging concession. The river winding its way into the centre and then disappearing into the distance presented a classic compositional principle that lures viewers into the scene. I returned to the same spot several times, but the conditions for a balanced exposure were never quite right.

Yet one day everything came together. Dappled light from an early morning sun created highlights and cast a warm glow, while other parts of the scene were still in shade, rendering those tones cooler. The combination of both created a great dynamic colour range. Morning mist softened the sun and cross-lighting emphasised the infinite variety of shapes and textures that we associate with tropical forests. Glassy reflections in the river added to the mood of serenity. This photograph has become a symbol of the glory of a living planet. To me, however, the image has another meaning, because as I stood there documenting the forest before me, I was hearing the bulldozers behind me.

Visit www.lanting.com for more images.



Using Polarisers

Tom Young outlines how a polariser works to add punch to your images via the effective manipulation of light waves.

With the inexorable rise of digital photography, the use of physical creative filters has diminished somewhat as many of the desired effects can be duplicated in post-processing workflow. However one filter which hasn't been made redundant via the digital darkroom is the polariser. This filter is often the first one recommended to any new photographer interested in exploring landscape photography. It's a versatile tool which can add punch to almost any landscape scene, and some professional photographers will even leave them permanently attached to their lenses.

There are many articles around describing the effect on an image which polarisers can have, but a good way to make more effective use of your photographic tools is to have a grasp on how they work. By the end of this article you'll understand why this is one of the few photographic filters which can't be duplicated in Photoshop!

The Nature of Light

Light behaves with the physical properties of both particles and waves. With polarisers, we're more interested in light as a wave and it's important to understand how this would appear physically (see box overleaf).

To visualise what a straight beam of regular, unpolarised light looks like, imagine grabbing a skipping rope and waving it up and down while the other end is held still by someone else. However, keep in mind if this were a ray of light, it's not just a vertical wave. If we then cut it in half, and looked at it end-on, there would be more waves vibrating around 360 degrees. If our skipper could hold hundreds of ropes, and wave them vertically, horizontally and diagonally in every angle, that's how it would appear.



LEFT An unpolarised image. Canon EOS 40D, 17-50mm lens @ 17mm, 1/400s @ f/11, ISO 100. +0.66 exposure in Lightroom 3.



BELOW The same image with the polariser set to its maximum. Deeper, more saturated sky, whiter clouds and more saturated water. Canon EOS 40D, 17-50mm lens @ 17mm, 1/30s @ f/16, ISO 100. No post processing.

Optics of Polarisers

A polarising substance only transmits light rays vibrating in one angle, while it stops the rest. Think of it physically as a picket fence, or a set of jail bars. If this screen were placed in front of unpolarised light, the vertically oriented rays would be able to slip through the gaps, but everything else wouldn't fit through (the waves would hit the sides). Using our previous analogy, if two people threaded their skipping rope through a picket fence, they would be able to wave it vertically with no problems. However, if they strayed at

an angle too far from vertical, the rope would hit the sides of the fence and the oscillation wouldn't pass through.

Be mindful when taking a photo of an object that multiple rays of unpolarised light are travelling towards your camera sensor. When they pass through the picket fence, the resulting waves will all be vibrating parallel to each other, corresponding to the slits in the fence - everything else is filtered out. A similar appearance would be if many pairs of people with skipping ropes lined up next to each other, and waved them in the



A polariser was used here to cut through water reflections in order to reveal the rocks underneath and create foreground interest. Canon EOS 5D Mk II, 17-40mm lens @ 17mm, 3.2s @ f/22, ISO 100, tripod. Curves adjustment in Photoshop CS5.

HOW TO: *Use A Polariser To Add Impact*

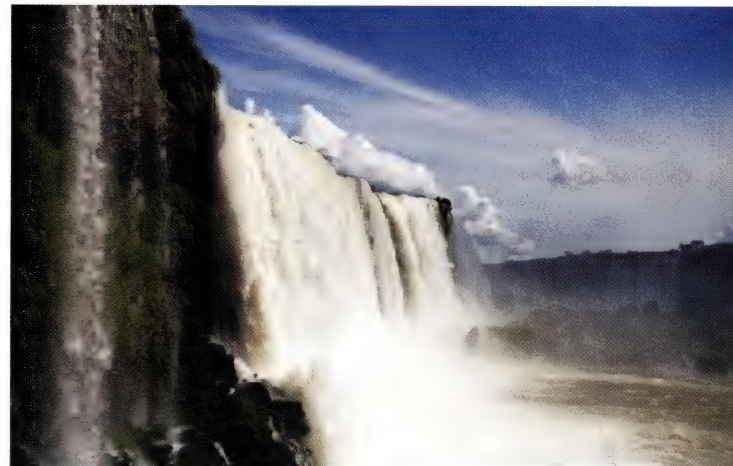
same direction. This is called 'polarisation'.

You'll still see an unpolarised object through the filter as some light is allowed to pass, however you'll lose a bit of brightness as you're getting rid of the parts which can't slip through the gaps (accounting for the 1 and 1/3 stop loss that many filters advertise). If you place a polarising filter in front of light that is already polarised, then it may be completely screened out or let through, depending on the orientation of the picket fence. These filters can be rotated, and the idea is to give the photographer control over which light rays are effectively allowed through to the camera sensor.

The main uses of polarising filters in photography are to reduce reflections, and to deepen the hue of blue skies. Next we'll look at how these effects are achieved.

Cutting Reflections

When light hits any object three things can happen. It either passes through (it's transmitted), it's absorbed (which may present a different perception of colour) or



LEFT In this image a polariser was used to accentuate the streaky clouds, and to remove reflections from the wet rocks. Canon EOS 5D Mk II, 24-105mm lens @ 24mm, 1/8000s @ f/4, ISO 800. Curves adjustment in Photoshop CS5.

it bounces back (reflection). Light will do all three in different ratios depending on the properties of the object. Glass appears clear as it transmits most light, but it still reflects a small proportion. Metals are usually highly reflective. It's important to note that reflected light is polarised horizontally! Reflections obscure the object behind it which we are actually interested in, reducing its colour and contrast. Examples include

reflected sun on leaves, or wet rocks. If we rotated the filter so the slits of the picket fence were vertical, it would screen out these polarised rays, and completely suppress the reflections because there are no other rays to pass through. Conversely, if we wanted to let the reflections show up on the photo, we could rotate the polariser so the slits would allow the horizontally polarised rays to slip through and it would therefore

The Polariser Effect: How A Polarising Filter Works



Figure 1



Figure 2



Figure 3



Figure 4

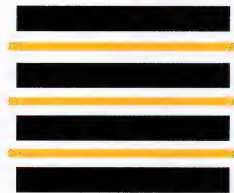


Figure 5

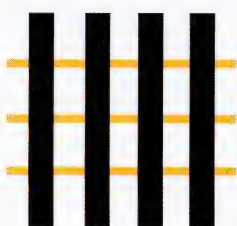


Figure 6

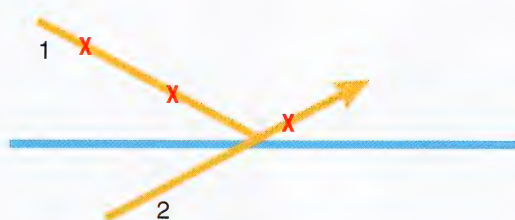


Figure 7

Figure 1

Unpolarised light as it would appear travelling out of the page.

Figure 2

Unpolarised light with polarising filter placed in front. Only the vertical rays can slip through.

Figure 3

Light polarised vertically.

Figure 4

Light reflecting off an object.

Figure 5

Horizontally polarised light, with the polarising filter set for minimal effect. Light rays are allowed pass through. If these were reflections, they would be fully visible in the image.

Figure 6

Horizontally polarised light, with a polarising filter set for maximum effect. Light rays are allowed completely blocked. If these were reflections, they would be fully suppressed.

Figure 7

Light reflecting off a water surface. Using a polariser removes the intervening reflections of the sky above (1), rendering the water transparent and allowing objects beneath the surface to be seen (2).

have a minimal effect. As an exercise, you might like to grab a polarising filter and put it between your eye and your computer monitor. Notice how you can turn the filter completely black in a certain orientation – this is because the output from your monitor is polarised. Polarised driving glasses also use this principle to screen out glare from the sun reflecting on the road, and therefore aid the driver's vision.

In photography, at times we might not be able to see through a pond as the light reflected off the surface (see right) means it's essentially acting like a mirror and we see the sky and clouds instead of the pond bed underneath. If we get rid of the intervening reflections with the polariser, then the water will become transparent, and we will see straight through.

Polarisers for the Sky

White light is a mixture of all the visible wavelengths of light - red, orange, yellow, green, blue, indigo, violet (longer to shorter wavelengths). Light from the sun isn't polarised, and it contains all of these wavelengths. As the light travels down towards us, it has to pass through the earth's atmosphere, which contains particles. Rays of light which hit these particles are scattered (bounced off in random directions). Scatter is another method of polarisation, and the effect is strongest at 90 degrees to the direction of the sun. The sky appears blue as the shorter wavelengths of light (blue) are scattered more by the atmosphere (Rayleigh scattering) than longer wavelengths (red). By the time blue light reaches our camera, it's likely to have scattered multiple times, which means that at this time it's less polarised than other colours.

If we put a polarising filter up at 90 degrees to the sun, we're not really screening out the blue wavelengths as it isn't polarised. However we are removing the accompanying polarised light (which serves to wash out the colour), thus leaving blue by itself so it appears deeper and more saturated. You may have heard that polarised wide-angle lenses have a problem with a patchy blue appearance across the sky. Hopefully you can now appreciate why this happens. As previously discussed, the polarisation of light is greatest at a 90 degree orientation to the sun, and gradually falls off either side of that angle. The wide-angle lens catches light



LEFT An unpolarised image. The water surface is reflecting the sky above, obscuring details underneath. Canon EOS 5D Mk II, 24-105mm lens @ 75mm, 2s @ f/8, ISO 100. No post processing.



BELOW The same shot with the polariser set to max. Reflections have been minimised, and the creek bed underneath can be seen. Canon EOS 5D Mk II, 24-105mm lens @ 75mm, 2s @ f/8, ISO 100. No post processing.

from a wider arc of the sun, so there will be a greater difference in the quality of polarised light across the scene.

Circular or Linear?

Both linear and circular polarisers are made, which gives rise to confusion about which is appropriate for photography. Polarised light as discussed in this article is linearly polarised – the waves of light are all parallel to each other, and the significance of this is related to the auto focus of modern camera bodies.

To take a photo, light from the scene enters the lens and camera body. In the body it needs to go to a couple of different places: the eyepiece so we can actually see what we're taking pictures of, and the auto-focus mechanism. The camera uses a beam splitter to direct light to different parts of the camera. This works by polarising the ray into two axes, and sending them in different directions. If the light entering is linearly polarised, the camera optics can't split it, therefore it can only be sent one way – to the eyepiece. In practice this means your camera's auto focus won't function, because it's not receiving light. To get

around this limitation, circular polarisation is achieved by combining a linear polariser with a component which slows down one axis relative to the other. Therefore the output looks more like a corkscrew. If we took up our skipping rope again and spun the free end around in a circle, this is how the light wave would appear. The corkscrew can be split by the beam splitter (because it is moving in three dimensions), so auto focus will work, but it still retains the initial polarising effect. These days, circular polarisers are more readily available and have no disadvantage other than cost. Linear polarisers are generally cheaper and will still work, but you'll have to manually focus on the scene.

Polarisers are an essential part of any landscape photographer's kit. While the sky effect may be duplicated somewhat in Photoshop, there is no method of digitally removing reflections and revealing underlying detail (it's not possible because this information isn't recorded by the sensor). For the foreseeable future, the polarising filter is here to stay because it performs a valuable role which can't be duplicated. ★



Andrew Smallman discusses an important question photographers are increasingly facing – **go with a DSLR, or move to a hybrid compact?** He advocates that its time for a dramatic change of direction.

Rise of The Hybrids

For many years the single lens reflex camera (SLR) has been the preferred choice of enthusiasts, expert and professional shooters the world over. The SLR has succeeded because it was such a good idea. It enabled viewing, focusing, metering and image capture all through the same, interchangeable lens. It was so good that as cameras were fitted with auto focus and then digital capture, manufacturers stayed with the same basic design.

From about the mid-eighties the increasing use of electronics led to big changes in cameras and the industry which makes them. Camera bodies and lenses became larger, heavier, more complex and more expensive. My Canon EOS 40D of 2007 with a standard lens has twice the box volume (length x width x depth) of my old Pentax Spotmatic from the seventies, but its sensor is less than half the area of the Spotmatic's 24x36mm film frame.

Many traditional camera makers fell by the wayside. Their place was taken by large multinational electronics corporations with a different set of manufacturing and marketing priorities. All this set the stage for the next big leap forward in camera design. Electronics companies want to make electronic stuff, but the core architecture of an SLR is based on a blend of optics and mechanical engineering. On the marketing side Canon and Nikon have maintained a stranglehold on the DSLR market for many years. The solution for the electronics companies was to design, build and market a completely new type of camera.

TOP The Ricoh GXR system has a body unit which contains the grip and controls. Onto the front of this slide a variety of "camera units", each of which has a sensor and lens or "lens mount units" each having a sensor and lens mount but no lens.

ABOVE RIGHT This EOS 40D camera is very similar in size to most enthusiast or expert DSLRs from several manufacturers. Compare this to the Samsung NX10 below, being held by the same hand. Both cameras produce essentially the same image quality.





This photo could have been made with almost any type or model of camera having an APS-C sensor. You would never know without the EXIF data: Canon EOS 450D, EF-S 18-55mm IS lens @33mm, 1/80s @ f/7.1, ISO 200, hand held. RAW file converted and adjusted in Adobe Camera Raw 6.3.

FUTURE DIRECTIONS: *DSLRs vs Hybrid Compacts*



LEFT This is the first CSC from Olympus and it's aimed as much at an expert as a novice. Olympus' subsequent offering, the EP2, looks very similar, but can accept an accessory EVF, which broadens its user appeal.

RIGHT I think this Leica M9 qualifies as a compact system camera or hybrid, even though it has an old fashioned, traditional range/viewfinder with no potential for evolutionary development. But fit this with an EVF and a more ergonomic body of about the same size and you could have a very appealing electronic camera for the new era.



LEFT With this, its first CSC, Sony went all out to win bragging rights for the smallest camera body with an APS-C sensor. A spartan control interface means the user has to delve into menus for many adjustments.

A New Paradigm

This new type of camera is the Compact System Camera (CSC) also known as Interchangeable Lens Compact (ILC), Mirrorless Interchangeable Lens Compact (MILC), Electronic Viewfinder Interchangeable Lens (EVIL), hybrids, and other names with similar themes. A CSC is basically a compact, handheld interchangeable lens camera without the DSLR's flipping mirror, sub mirror, phase detect AF module, focusing screen, pentaprism and metering sensor. Removing this considerable amount of stuff allows for a shorter back focus distance and a smaller body size. There is full-time live view on

the rear monitor screen and/or electronic viewfinder (EVF) if fitted, using a feed directly from the imaging sensor. Most CSCs allow the use of legacy 35mm lenses via a mount adapter.

The headline claim of the CSC and the one most often emphasised in marketing is that it offers the same image quality as a DSLR, but in a smaller package. In relation to size, that claim's correct. For example, the recently announced Canon EOS 1100D, body only, measures 130x100x78mm for a box volume of 1014cc. The Samsung NX10 sitting on my desk as I write measures 122x88x60mm, giving a box volume of

644cc, which is 64% of the Canon - a substantial difference. Both cameras use an APS-C sensor and have a built-in eye-level viewfinder and flash, so they're very comparable. Bear in mind that the 1100D is one of Canon's smallest entry level models. Enthusiast DSLRs from Canon and other makers are larger.

What about image quality (IQ)? My reading and practical experience with many cameras leads me to conclude that the printable output quality of any image is determined by the following factors: holding the camera steady at the point of exposure; correct focus; correct exposure; lens quality and the correct design for the sensor behind it; sensor size (larger is better and APS-C is good enough for the vast majority of photos, even where exhibition and critical inspection are anticipated) and finally, everything else!

There are many internet-based camera test labs which together provide exhaustive analysis in "pixel-peeping" detail of every minute difference between the outputs of each camera studied. My conclusion from all this is that image quality similarities between cameras having the same sensor size are far greater than any detectable differences, with the quality of any specific photo being determined very largely by the skill of the user. So, in summary, the claim that CSCs deliver image quality equal to that of DSLRs with the same sensor size is correct.

Hybrid Advantages

If the only advantage of the CSC (or hybrid) was a smaller body size, that might not be enough to persuade some people to switch to an entirely different system. However, there are other advantages which provide an improved user experience. With a CSC or hybrid there is full-time live view with 100% frame coverage. The electronic viewfinder, eye level or monitor, is always bright and clear as it gains up in low light and adjusts for ambient light. It can be configured to alter brightness in response to exposure compensation adjustments. Both the rear monitor and eye level EVF (electronic viewfinder) can be designed to display the same information in the same style. This way, switching from one to the other is a perceptually seamless process. A selectable display of information can be overlaid on the viewfinder with key camera data always



ABOVE SLR or Hybrid? A RAW file worked in ACR 6.3, made with a Samsung NX10, 18-55mm OIS lens @ 27mm, 1/180s @ ISO 100, hand held.

visible in a strip just below the imaging area.

Live histogram and exposure compensation data can be continuously displayed. Icons indicating many camera settings can be viewed at a glance or switched off if desired. A selectable range of grid lines and useful features such as camera shake warning can be overlaid on the viewfinder when required. When you press a button to make an adjustment a snazzy interactive window pops up on the monitor or EVF. The focusing experience is much improved in many ways. Manual focus is a revelation. It can be set so when you start to move the focus ring, the centre part of the frame is greatly magnified, making accurate manual focus easy. The focus-by-wire system can be a bit disconcerting at first because there's no tactile feedback, but you can get used to it.

In single shot auto focus the size and position of the active AF area can be quickly and easily changed. The active AF position can be placed almost anywhere on the frame and is clearly displayed on the live-view screen.

Much is made in published tests of the relative auto-focus speeds of various cameras. But speed is only part of the equation. Also of great (but often untested) significance are

sensitivity and accuracy. My reading on this and personal experience of several CSCs and many DSLRs is as follows: auto focus on some of the first generation CSCs was a bit slow and hesitant. But the latest models are very fast and decisive in single-shot drive and single AF mode. AF takes place right on the imaging sensor of a CSC. But a DSLR uses a separate AF module, located in the base of the camera. This means that auto focus should be inherently more accurate on a CSC. In my experience with Panasonic and Samsung CSCs compared to Canon DSLRs, that's consistently and reliably true. Also of note is the high sensitivity of auto focus in some Compact System Cameras.

Hybrid Disadvantages

A key feature of the CSC is that viewing, exposure metering, focus and capture are all driven from the imaging sensor, which means the sensor and its processors need to quickly manage a great deal of data. In the case of a DSLR, used in SLR mode as distinct from its live-view mode, the imaging sensor just does imaging. Viewing is optical via the SLR light path, metering is by a sensor up in the pentaprism housing and auto focus is located on a module in the base of the

body. In other words there is a division of data-processing labour. Hybrids use contrast-detect auto focus, which in its present state of development can't tell if an out-of-focus subject is nearer or further away than the current focus point. The phase-detect AF systems used in DSLRs can figure this out. As a result the current generation of CSCs can't make a sequence of images as quickly as a DSLR, especially if each is required to be separately focused and metered. This isn't an issue for single shot use. However, CSCs are not yet close to the speed of a DSLR when predictive auto-focus tracking of a moving subject is required with multiple exposures at a high frame rate. So you can forget about high-speed sports imaging when shooting with a hybrid.

DSLR Pluses & Minuses

The main operational advantage of a DSLR is its predictive auto-focus capability, referred to above. There could be other reasons you might want to stay with a DSLR. You might have an investment in lenses and want to keep them. You might be happy with your DSLR and see no particular reason to change. You might still be distrustful of the new CSCs and wonder if they're just a passing fad. On

FUTURE DIRECTIONS: *DSLRs vs Hybrid Compacts*

the negative side, they're larger and heavier than CSCs, and they lack the viewing, focusing and operating capabilities which are standard on all CSCs.

The New Evolution

In my view the main disadvantage of the DSLR is that its evolution has ended. If you look at the specifications of new DSLR releases over the last two years most of the "new and improved" features - apart from shifting buttons around - are about live view and video capability. In order to function in live-view mode, the flipping mirror of a DSLR has to be raised, thereby disabling all the camera's SLR viewing, metering and focusing functions. In effect the designers have had to create two cameras in one body - an SLR and a mirrorless, electronic live-view camera just like a hybrid, but with no option for an EVF (electronic viewfinder). On the other hand, the mirrorless electronic live-view camera can evolve in capability, operation, design and style, constrained for the most part only by the need for advances in electronic information processing speed. And that, as we know, is a field where progress is being made almost daily.

A Different Future

The makers of CSCs have some R&D work to do. They need to make improved EVFs with a more natural-looking view of the world, improved predictive auto focus and higher frame rates with re-focus for each exposure. These things will widen the appeal of CSCs such that I believe it will make them the preferred choice of enthusiasts, experts and even pro shooters in the near future. I certainly got tired of lugging around a prosumer DSLR and a three-lens kit. It was heavy, expensive, and it unpredictably delivered too many not-quite-focused images. This wasn't a one off. I noticed inconsistent AF accuracy with each of 10 SLRs and DSLRs I owned over 20 years. So I sold off my DSLRs and got a Panasonic G1. But I wasn't pleased with this camera's handling or ergonomics, so I replaced it with a Samsung NX10. It has been my main and preferred camera for the last year and I never want to go back to a DSLR. The CSC market now often updates but you can check the box at right for what was available at the time of writing. *



CURRENT HYBRID OPTIONS

On my last count in the first quarter of 2011 there were 22 cameras which I'd describe as CSCs released since the first, which was the Panasonic G1 in 2008. Panasonic and Olympus use the Micro Four Thirds standard sensor, Samsung and Sony an APS-C size sensor. All can shoot video of some kind, but some are more capable than others. At the time of writing there were many rumours 'on the net' about the imminent entry of new models and manufacturers into this market. CSC designs appear to be trending into two main groups.

The first group targets upgrading 'point and shoot' compact camera users, but has also found favour with enthusiasts and professionals. These cameras don't have a built in EVF. Some have a built-in flash, others do not. Some allow a separate EVF to be attached. Some allow an external flash unit to be attached, but usually not at the same time as the EVF. Some have a control layout which would suit the expert photographer, others are more suited to the novice who likes to use 'all auto' mode. In this group are the Olympus EP1 and EP2 for the expert, with the EPL1 and EPL2 pitched more at the novice. Panasonic's GF1 is aimed at the expert. The GF2 is smaller and more for the novice. Sony's NEX 3 and 5 are aimed at the novice, with a minimalist user control interface. Samsung is seeking to attract both expert and novice users with its NX100, which has features that might appeal to both.

The second group is aimed at expert photographers wanting to downsize from a large DSLR without losing image quality or functionality. These do have an inbuilt EVF and flash, plus a full complement of buttons and dials for user-controlled operation in addition to full auto modes if desired. The Panasonic G1, G2 and G10, Samsung NX 5, NX10 and NX11 are in this group. A sub-group caters for those who want high-quality video capability as well as shooting still photos. Here we find the Panasonic GH1 and GH2.

The Ricoh GXR system is unique, using a series of interchangeable "camera units" with a variety of sensor sizes, lenses and even a choice of lens mounts. We shouldn't forget the Leica M9, a Compact System Camera based on a design which has been in continuous use since the M3 of 1954. Notably, the M9 has a full sized 24x36mm sensor. This camera is "the odd man out" in present company as it has an optical view/rangefinder. However, I included it for a reason. CSCs aimed at the downsizing DSLR market have the shape of a little DSLR, presumably because the marketing people believed that would appeal to buyers. But there is no functional or ergonomic reason to use this shape. Perhaps the future of CSC design lies with the evolution of a Leica M "rangefinder style" body. This size and style of camera is large enough to hold comfortably, yet small enough to be truly compact. Replace the optical viewfinder with an EVF, create a more ergonomic, sculptured shape with a contoured handle and you have the type of camera which might be the model for our "brave new world".

RIGHT Here is one of the smaller CSCs. It has a built-in flash and can accept a separate EVF, shown as fitted. Its fairly simple user interface is designed to appeal to the novice. One advantage of Olympus CSCs is their sensor-based image stabiliser system, which works with any of the lenses fitted.



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Looking At Lighting

In part two of a report on the use of artificial lighting **Shubroto Bhattacharjee** examines the options available using a basic studio flash set up for enthusiasts.

So you've bought a powerful flash unit which slips on to your SLR's hotshoe. That's great, but what if you want to go further in your creative use of artificial lighting? In part one of this series we looked at the functions and options available with a dedicated flash unit for your SLR camera. Those units can really expand your creative horizons. But if you catch the bug, you can push your boundaries even further.

Here I want to discuss a more elaborate, but also a more powerful option – the basic studio lighting set up. Unlike portable shoe-mounted flash, studio units have a high output and very short recycle times. They do need supporting stands, but they accept a range of modifiers, provide consistent

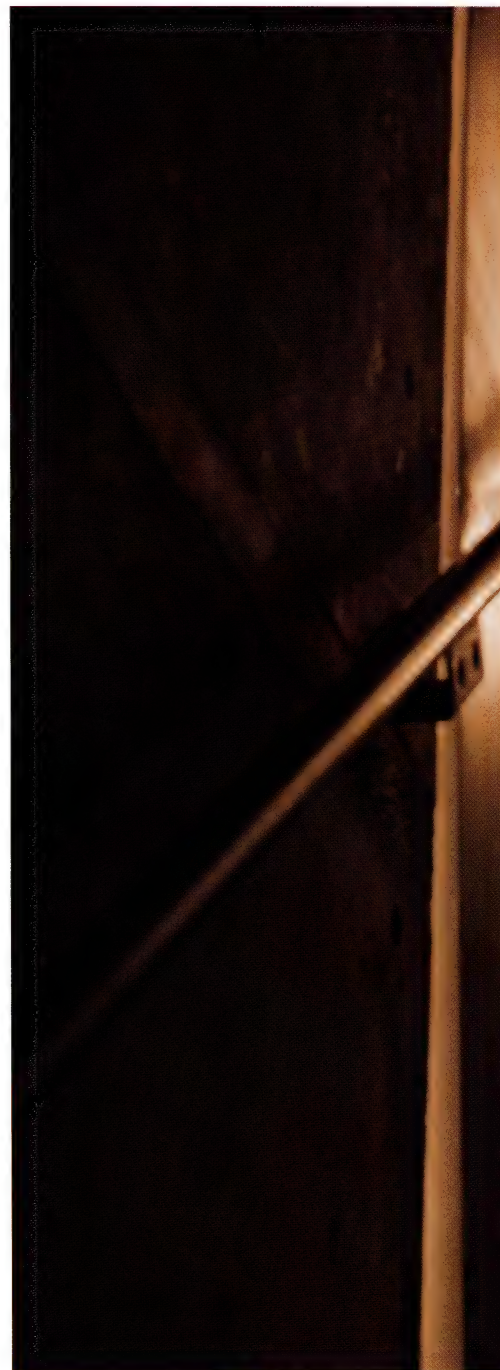
output, offer versatile light-level control, and are very flexible to use. So – as with most things in photography – there are advantages and disadvantages to them. The advantages of a basic studio lighting set up are significant, however, and worth considering. Photographers can easily determine the individual position, direction, brightness, size, spread, softness, and colour of multiple lights, while previewing the effects of the placement and lighting-settings.

As regards the downsides: these include a larger size than a dedicated flash unit, more weight, less portability, mains-power requirements, an indirect or wired connection to the camera, and possibly foregoing in-camera flash-output control. Let's examine some of these parameters in turn.

Unit Design

A studio flash unit has four essential components: a power source, a flash tube, a reflector, and a modelling light. Its mechanical aspects include a mounting bracket and an umbrella-shaft receptor.

Units working off 230-volt mains are usual and they're relatively bulky and heavy. Some designs function with a central, mains-operated "power-pack" providing stored flash-energy, light-output control, and a triggering mechanism, via umbilical cables. UK-based company Bowens is usually acknowledged as the originator of the all-in-one "mono-light" flash. The flash tube, providing near-daylight colour-temperature, discharges the energy stored in a capacitor bank, on command from the





camera; it's the primary light-source for (and determinant of) the exposure.

A reflector, available in several types and sizes, snaps on to the flash "head" and affects the basic size, direction and spread of the light source. Leave it off and you create a bare-bulb flash with no basic direction control. Its light goes everywhere, which creates bright highlights, intense shadows, and high contrast – which is not necessarily suitable for older people's skins.

The modelling light is usually a tungsten or "cool" lamp, placed concentrically with the tube; its "proportional" brightness-setting can track the set flash-output level, or it can be set at full power, to preview the position and depth of the shadows cast by that light. It provides a "continuous" light-source that

ABOVE While a hot-shoe mounted flash is a great way to explore flash photography, a basic studio kit allows many more creative options. As seen here, a simple kit can still be reasonably portable.

RIGHT & OPPOSITE Close-up on an Elinchrom D-Lite 2 it unit. A powerful flash head like this has easy to learn features which are intuitive (right).

mimics the flash itself. In better flashes the modelling light turns off automatically just before the flash fires, so as not to upset the exposure or colour temperature. The flash unit sits on an integral swivel bracket which mounts onto the threaded top of a light-stand or clamp, allowing precise, multi-directional aiming. A through-hole admits the shaft of a backward-firing umbrella, whose shaft-position allows a degree of light-beam control.



Triggering & Output

A PC socket (Prontor-Compur, for the two types of leaf shutter originally used) allows connection to the camera via a simple cable to a PC triggered-terminal, either on the camera body or via a hotshoe-to-PC adapter mounted in the flash shoe on the camera. Needless to say, such a connection prevents “dedicated” or interactive control/status communication between the camera and flash. Some flash-body sync-sockets are of the phone-jack (6.3mm tip/sleeve) type; others have a US-mains-plug style two-prong socket. Most modern studio flashes operate with safe low-voltage triggers which won't harm the camera.

A slave-eye may be provided to fire the flash when another flash firing is sensed; it won't fire with ambient light, only with a flash pulse. Several flashes may thus be “slaved” wirelessly off the one master flash,

which could even be the pop-up or shoe-mount flash on the camera, though not all cameras have a pop-up unit. Unless it's required to contribute substantially to the exposure or provide fill-in, the on-camera flash is usually dialled down to low power or bounced, for use as a trigger-only light source. Remember to turn redeye-reduction pre-flashes off first! My old Nikon SB-26 flash can be set to Delayed Slave mode, to ignore pre-flashes, which is why I use it often as a bounced-flash to augment my compact digital cameras.

The difficulty is two-fold, of course. In a shooting scenario which has several photographers present, your slave flashes will be triggered by any other flash, including Tom's, Dick's, Harry's, or mine! This can deprive you of a shot and upset someone's careful lighting plans. Indirect slave systems use coded, infra-red or radio triggers; the

transmitter is mounted in the flash hot-shoe or at the end of an extension cord connected to the camera, while the slaves flashes are fired by associated receivers. Manufacturers MicroSync and Pocket Wizard exemplify the basic technology. Other units even offer remote light-output control, not just channel-selection. They seem to take their cue from camera-makers' flash systems.

Position & Direction

We can now place our flashes at will. Here is a typical set up. For a portrait, we may have (for example) a flash aimed at the model from above and to one side. A fill-flash - or a large white reflector - might then be placed straight in front or on the opposite side, to lighten the shadows. It would be at half the brightness of the main flash, at most. A third flash could be aimed at the background to blow it out. A fourth flash could be aimed at the model from above and behind (to one side) to highlight the hair and add contrast, particularly with a dark background, while ensuring it doesn't fire “into the lens”. This unit may well be fitted with a conical “snoot” or a honeycomb “grid” to form a tight, directional, non-spreading beam. Dark boards (called “gobos”) might be positioned to block stray light or darken the opposite cheek for additional sculpting of the light. “Barn doors” attached to a flash head will do likewise. This is just one option. The beauty of studio lighting is that you can control it precisely to create any dramatic or softening effects you might like. There is lots of published material (apart from AP!) and web-based sources available which discuss the many variables.

Brightness & Fall-Off

The illumination from any light dissipates with distance and it falls off such that at twice the distance from the source it is four times less. Classical physics dictates that the light incident on an object falls to one-fourth ($1/2$ -squared) when the distance from the source is doubled, and to one-ninth ($1/3$ -squared) when the distance is trebled. It is thus inversely proportional to the square of the distance (giving rise to the often-quoted “Inverse Square Law”). To halve the light, therefore, we must increase the distance by the square-root of 2; to

RIGHT A basic lighting kit which includes a large softbox (left), a light stand with an umbrella, and at bottom left a couple of light direction-control devices. This kit offers very specific lighting possibilities.



cut it to one-third, we must increase the distance to 1.73 times (being the square-root of 1/3), and so on. A parallel is found in the aperture-value ratios, whose full steps follow a sequence such as “f/1.4” (where 1.4 is the square-root of 2), then f/2 (where $2 = 1.4 \times 1.4$), f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32, f/45, and so on. Notice that each “number” is square-root of 2 times the preceding number. If the diameter of a circle is increased by square-root-2, its area is increased by the square of square-root of 2, which is 2. Decreasing the diameter by square-root of 2 reduces the area by a factor of 2. Thus each square-root of 2 step increase/decrease in Aperture Value lets in half /twice as much light as before. Shutter speeds follow the linear law; 1/60th of a second admits $\frac{1}{2}$ as much as does 1/30s, and 1/125s admits $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ as much as 1/30s.

If, therefore I doubled the flash-to-subject distance (reducing the light to $\frac{1}{4}$), you could maintain the original brightness by opening up two steps of aperture value (say from f/16 to f/8). This is like a see-saw; if one end goes up, the other goes down just as much. The product of distance and aperture-value is thus constant; this is the concept of the “Guide Number” or ‘GN’. The guide number indicates the output, or power, of an electronic flash. You can use the guide number to work out the aperture or flash-to-subject distance by dividing either into the guide number.

Doubling the ISO setting (or using a



A USEFUL FORMULA

The Guide Number is an effective way for photographers to describe, through aperture and distance, the maximum output of a flash unit. For a given ISO rating (usually 100 ISO), the Guide Number is the product of aperture (f/stop) and distance (flash to subject) combination which will create a ‘correct’ exposure. As a formula it can be expressed as follows:

**GN = Aperture x distance, or
Aperture = GN/distance, or
Distance = GN/Aperture**

Since the aperture value is a straight number, and distance is in feet or metres, the Guide Number must be stated in feet or metres, at a given ISO.



ABOVE Classic one-light portrait: child lit by softbox from above and to camera-left (note the catchlights; nose-shadow joins cheek-shadow; lit area on each egg); soft shadow throws onto a close-by background.

film with twice the original ISO speed-rating) requires but half the original light, allowing you to increase the flash-distance by 1.4 times (2m can become 2.8m) or closing down the aperture by one “step” (f/8 can become f/11). Notice that 2m x 8 (ie; GN = 16m) becomes 2m x 11 (GN = 22m). By moving from ISO 200 to ISO 800 (a quadrupling of ISO), the GN is doubled; at 5m, we could use f/22 instead of f/11.

Studying the Guide Number table of a flash makes this clear: a GN of 120 at ISO 100 becomes GN 170 at ISO 200, and GN 240 at ISO 400. Now we can play with flash-distance (affecting light-level) or aperture value (for depth-of-field control).

A curious fall-out of the Inverse-Square Law is that if the flash distance goes from 4m to 5m (an increase of 1m), the light level falls to (4/5)-squared (which is 0.8-squared or 0.64); with a flash of GN 32m, you would have to change f/8 to f/6.4 to compensate, which is about $\frac{1}{2}$ a step.

If the distance went from 0.5m to 1.5m (again a 1m increase), the level would fall to (0.5/1.5)-squared of the original, which is (1/3)-squared, or 1/9; your f/64 would now become f/22, which is 3 steps! Increasing the flash distance reduces the fall-off - which is why the sun, about 150 million km away, remains nearly as bright if we climb down to the base of a 2,000m high mountain!

Size & Softness

A clear-glass lamp or bare-bulb flash is a pin-point light source much like the naked sun, which causes deep, hard-edged shadows. You

can soften these easily by switching to a frosted lamp or placing a large white cloth over a flash head to diffuse it, just as clouds can diffuse sunlight. In the studio, we fire the flash into a large, reflecting umbrella or through a large, translucent umbrella, to obtain a large, diffused source. Umbrellas can be near-circular, or octagonal, and they can create beautifully large catch-lights in the subject’s eyes.

A softbox is another type of diffuser, available in square or rectangular shapes, or even in an elongated “strip-light” design for shooting full-length portraits. But the “no-free-lunch” rule ensures because we lose some light (2 or even 3 steps), so we start with a flash head of really high power, like a GN-120m/ISO100 unit. With a 2-step shoot-through loss we end up with effectively a GN-60m flash, allowing f/22 at 2.7m, for tremendous depth-of-field. Note that 2.7m is the flash-to-subject distance; the camera can still remain a respectful distance away.

What if you don’t have an umbrella or softbox to fit to your studio flash-head? Turn the reflector-flash head around and fire it at a side-wall or a very large, white sheet or polystyrene board. The beauty of a large, diffused flash source becomes obvious when shooting highly reflective metallic objects like cutlery: the surface glows rather than suffering from highlights and ‘hot-spots’.

Colour & Filters

Though the colour temperature of flash is very close to that of the midday overhead sun (circa 5,600 Kelvin), on occasion we may want to create a warm light source.

Many studio flashes will accept 'gel' filters or equivalents. If you're shooting a scene under incandescent lights, but you want to accentuate a part of the subject, blast that section with an amber-filtered flash, and set your white balance to Tungsten, fine-tuning it if that is necessary. What if you're shooting a fluorescent-lit scene? Fit a light-green filter to your studio flash to blast the subject with near-fluoro-coloured light, then set your camera colour-balance to Fluorescent. What could be easier?

Equipment Options

Monolights or monoblocs can be obtained from Bowens (www.crkennedy.com.au), Elinchrom (www.kayellaustralia.com.au), Hensel (www.Kayellqld.com.au), Interfit (www.vanbar.com.au), Photoflex (www.borge.com.au, www.lemac.com.au), Profoto (www.lapfoto.com.au) and Westcott (www.imagemelbourne.com.au), to name a few. Other reputable brands include Broncolor, Dynalite, Novatron, Paul C. Buff, and Photogenic. At the very least I would recommend investing in a two-light kit, made up of two monobloc heads with reflectors, two 2.7m telescopic light-stands, two umbrellas (perhaps one silver, the other a shoot-through with a black cover), and a

"I recommend investing in a two-light kit, made up of two monobloc heads..."

carry case. Variations include one-umbrella/one-softbox and (with three heads) two-umbrella/one-softbox kits. An alternative approach is to use your existing dedicated - or even non-dedicated - shoe-mount flashes, fitted onto hotshoe/light-stand adapters with a hole for an umbrella shaft. There are even neat smaller softboxes for use with shoe-mounted flashes. Completely wireless trigger solutions are also available: the master transmitter unit mounts in your camera's hotshoe, while the receivers fit under the slave flash-guns to trigger them. Channel- and group-selection facilities make the set-up and control easy and interference-free, with ranges of 60m not uncommon.

Creative Flash Set-ups

A Nikon SB-700/800/900 flash can, for example, be used as a master flash for remote triggering of other Nikon flashes with built-in remote-control sensors, with its own output muted or set to contribute a preset amount of illumination. The master unit can transmit control information including the flash-exposure-control method and relative output

level for the slaves. The units can be set to operate over any one of four communication channels to prevent interference; the slaves can each be set up as members of one of three groups (each group can have multiple flashes), for additional isolation and control. All the other major brands work similarly. Joe McNally's *Speed Of Light* DVD is instructional on this technique.

My multiple SB-600 and SB-800 flashes can also be triggered and controlled by my Nikon SU-800 Remote Controller, which emits coded infra-red pulses, good to 20 metres 'line-of-sight'. It's vital the sensors in the remote flashes 'see' the master unit. Shooting a play, I've had several shots ruined when a spectator moved in front and blocked my remotes from 'seeing' the master. Using an SB-800 as the master helps, since some light from it will reach the slave sensors. These flashes have a modelling-light function. Pushing the modelling-light button on the master causes all the slaves to emit a long pulsed-burst of light, to prove that all the remotes are working, and to show you where the shadows will fall. *



FURTHER INFORMATION ON LIGHTING SYSTEMS

Most basic (or more advanced) studio lighting set-ups can be fully investigated through the following outlets. Here are some of their recommended options, but ask the experts at these locations for more detailed information on what you might require.

IMAGE MELBOURNE: 122 Johnston Street, Collingwood, Vic, 3066. Ph: 1300 798 996; www.imagemelbourne.com.au

- Westcott Starving student studio 2 head flash umbrella kit, RRP \$599.95 (2 x LumoZ 300ws flash heads, all metal with Bowens S type mount, 2 x 1.9m all-metal stands, 1 x V4 radio trigger kit, 2 x white umbrellas, 1 x studio bag, 2 x 150W halogen modelling lamp, 2 x 5m PC sync cables, 2 x 4m power cables, 2 x umbrella reflectors).

KAYELL AUSTRALIA: 1/19 Hotham Parade, Artarmon, NSW, 2066.

Ph: (02) 9439 9377; 108 Johnston Street, Collingwood, Vic, 3066.

Ph: (03) 9416 2848; www.kayellaustralia.com.au

- Elinchrom D-Lite it 4 To Go Set (2 head kit with softbox)
- Elinchrom D-Lite it 2 To Go Set (2 head kit with softbox)
- Elinchrom D-Lite it 2/4 Starter To Go (2 head kit with umbrella)
- Elinchrom BXRI 500/500 Kit

KAYELL QUEENSLAND: 6/22 Varley Street, Yeerongpilly, Qld, 4105.

Ph: (07) 3426 8200; www.kayellqld.com.au

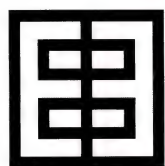
- Aurora Orion 400ws Softbox Kit, RRP \$1,265 (2 x 400ws Orion Digitally controlled flash heads and protective caps, 2 x light stands, 2 x 60x85cm softboxes and speedrings, 2 x modelling lights, 2 x powerleads, 1 x sync cord, 1 x bag)
- Aurora Orion 400ws Umbrella Kit, RRP \$1,015 (2 x 400ws Orion Digitally controlled flash heads, 2 x light stands, 2 x 85cm white umbrellas and reflectors, 2 x modelling lights, 2 x powerleads, 1 x sync cord, 1 x bag)

L&P PHOTOGRAPHICS

96 Reserve Road, Artarmon, NSW, 2066. Ph: (02) 9906 2733;

www.lapfoto.com.au

- Profoto D1 Basic Kit 250/250 (2 x D1 250, 1 x sync cable)
- Profoto D1 Basic Kit 250/250 Air (2 x D1 250 Air, 1 x Profoto Air Remote)
- Profoto D1 Basic Kit 500/500 (2 x D1 500, 1 x sync cable)
- Profoto D1 Basic Kit 500/500 Air (2 x D1 500 Air, 1 x Profoto Air Remote)
- Profoto D1 Basic Kit 1000/1000 Air (2 x D1 1000 Air, 1 x Profoto Air Remote)



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With Mark Watson

Rock Solid!

Adventure sports photographer Mark Watson explains how he goes about his work, **and details the technique he used to get this shot** of moto-cross rider Robbie Maddison.

I truly believe I have the best job in the world and every day I feel fortunate to have pursued a vocation in life where I'm able to combine my love of the natural world with adventure, through my photography. Maybe I sound egotistical, but my job as an adventure sports photographer allows me to shoot some of the most amazing locations and athletes on the planet. The image here is an example of how photography continues to challenge me, and while the results invoke a feeling of triumph, there is also a hint of disappointment, spurring me on to achieve bigger and better results next time.



Robbie Maddison is one of the world's most respected freestyle moto-cross riders, so it was a little intimidating asking him to hit a 90ft jump and perform a 'rock solid' (where he's required to remove his entire body from the motorbike and spread it horizontally before letting go of the bars and floating separately from bike 30ft above the ground) just so I could get the photo I'd envisaged, but couldn't guarantee!

I knew Robbie could do this move with his eyes closed, but a lot of my photography is inspired from 'lipstick-camera' angles, and getting amongst the action, and I wanted a double-page resolution photo from 'up there', which meant attaching a DSLR camera to his handlebars. I chose one of my lighter camera bodies, but I wasn't sure whether the addition of a Nikon D300s body with 10.5mm fisheye lens would upset the balance of his bike. If it did, the camera would not only be toast - "Maddo's" safety would also be at stake! I'd tested the set-up with rider Clint Moore and ironed out a few camera-mounting issues, but each rider is unique and the initial success of the set-up with Moore didn't guarantee an issue-free run with Robbie. And our timetable meant we had to get it right first time.

The first few failed attempts at mounting the camera on Maddison's bike became frustrating, so we eventually abandoned the camera bracket idea and I resorted to the tried and trusted method of zip-ties and gaffer tape! It was a fiddly set-up...a little gaffer, some foam to absorb the vibrations and the shock of landing, some more gaffer-tape,



then a glance through the viewfinder - more gaffer - a position and pre-focus based on Robbie's estimate of where his head would be mid flight, some zip-ties and (of course) more gaffer tape, then finally a radio-controlled PocketWizard wireless camera control setup so I could fire the camera at just the right moment. And - just in case - some more gaffer tape, to be sure!

Then Robbie went 'stratospheric'. We planned for one test jump to try the balance of the set-up and to ensure the trigger worked fine - and it did. The next jump Robbie performed a 'rock solid' and I casually stood on some scaffolding with my finger pressed firmly on the PocketWizard



'fire' button. A third jump and then it was all over. After a rough landing the D300s was hanging by a single strand of gaffer tape. We nailed the photo and it went global, ensuring a happy Robbie and a big grin on my face.

My only disappointment lies in our estimation that the ideal focus point is further from the lens, rather than closer. The results prove the optimum focus distance was closer... but I'm being 'picky'! Really my frustration is just a simple justification so I can catch up with Robbie again with more zip ties and gaffer tape (and maybe a remote flash at sunset). With a good idea it's always worth pushing the concept a little further! *



Shooting details

Camera Nikon D300s
F-Stop: f/5.6
Exposure Time: 1/2000s
ISO Speed: ISO 400
Focal Length: 10mm
No Flash

CLOCKWISE FROM ABOVE

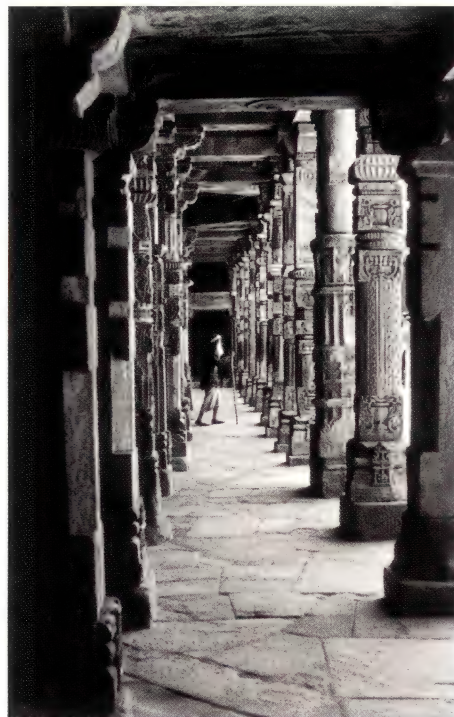
A true "wow" shot, which required some testing beforehand. Mark Watson works to position his camera with some 'hi-tech' gaffer tape and zip ties! The lightweight Nikon D300s SLR managed to survive a handful of runs.

Black *And White*

Professional musician Don Burrows has also had a long-lasting secondary creative interest in shooting moody and stark black and white photography. He talked to Rob Ditessa about his other creative craft.

The Australian edition of *Who's Who* describes Don Burrows in a way in which all Australians will recognise - "modern jazz musician" - and lists his many musical achievements, while noting he takes photos as a hobby. However, to the people who know it, his photographic work is as worthy of acclaim as his music. He's been capturing impressive images, in black and white, for almost as long as he's been captivating audiences with his music.

Burrows recalls how as a youngster curiosity led him to ask his aunt Marion if she knew how the film in cameras was turned into photographs. He knew she worked at Kodak and that the company made cameras. In fact, Marion worked in the printing department which processed the photographs that Sydney's street photographers snapped in Martin Place and Pitt Street. One day his mother took him to spend the morning watching the photographic process. He recalls that although it was a primitive method compared to today's processes, he was captivated and excited by the chemistry. His aunt loaned him a box Brownie, which she never took back. "I've still got it to this day. That was the beginning. I thought it was the most amazing thing, that you could have that little black box, look down into the viewfinder, click the shutter, and you'd get a picture. It was amazing then, and it is still today," says the veteran musician.



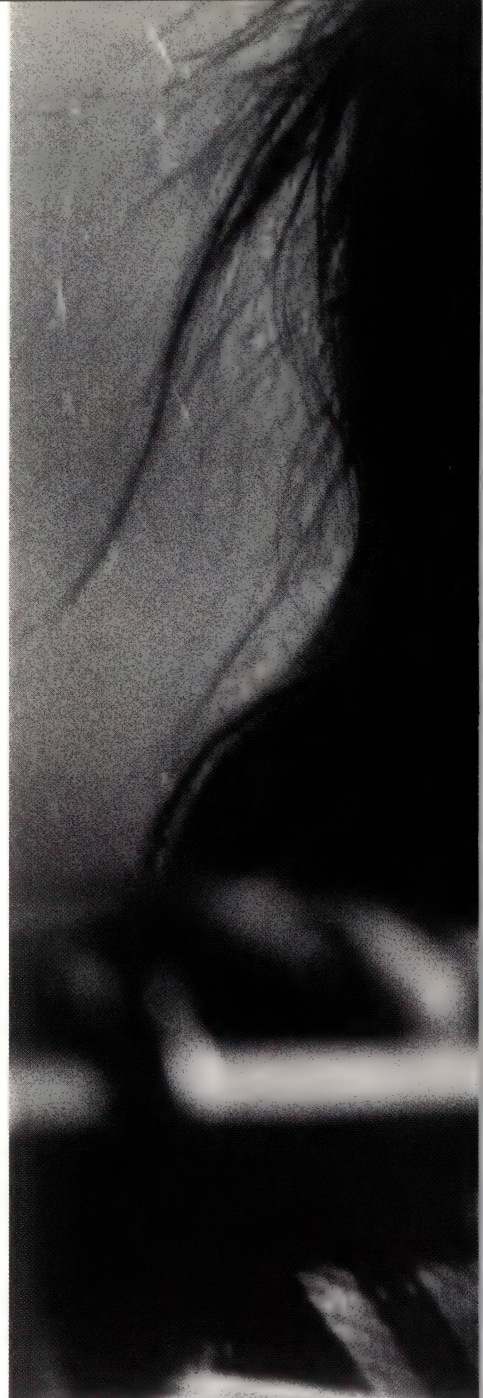
His first 35mm camera was a very well-used second-hand Leica which had belonged to a Sydney street photographer. He remembers it as 'beautiful' because it was so smooth and silent - a camera he wishes he had kept. His mother bought it, as well as the next one - a Topcon. More recently, he has used a Nikon FM, and Minolta 800si with a variety of lenses, and he normally uses Tri-X and Ilford HPS film, but occasionally Kodak T-Max 3200 ISO.

Early Interests

The next stage of his fascination with photography, in the early 1950s, was developing and printing his own work. It was sparked by seeing his friend and trumpet player, the late Ron Falson, at work in a makeshift darkroom in a laundry, set up in the traditional way, using trays,

with blankets to black out the light. As he watched his friend work, it was like seeing a homespun version of what his aunt had shown him years before at Kodak.

So enthused was Burrows that he joined his local camera club in the southern Sydney suburb of Sans Souci, and another in nearby Caringbah, because he found both had members with a deep interest and expertise in black and white work. While admiring colour photography, he loves the challenge of black and white photography. "You have to consider a lot of things, and the shot has to carry special merit in a way, to compete against the 'wow' factor of colour. I had become interested in making my own pictures in the laundry or the bathroom, wherever I could black the room." Moreover, as he lived in a dusty area, he says he learned quickly how to handle the ever-present dust





ABOVE Mindi, Enngonia, NSW. Nikon FM, Nikkor-S 50mm f/1.4, Kodak Tri-X 400 ISO. On a music education visit to a school in Enngonia in 1979, Burrows captured his favourite 'people' image, of a school girl. "I reached around and got my camera and I got a shot of her with the flute. That has been the best shot I have ever taken of anybody. There was no posing, nothing. It was a real moment," he says. The sort of shady bright light you can get in an outback schoolroom is pretty constant, he adds. He knew not to have too big an aperture set, to allow for a bit of depth of field, but not too much.

LEFT Swan Lake, 2009, East Gippsland Lakes, Victoria. Nikon D3, AF-S Nikkor ED 18-200mm f/3.5-5.6, 1/250s @ f8, ISO 400.

OPPOSITE Image of a man in a temple, 1980, India. Nikon FM, Nikkor -S 50mm f/1.4, Ilford HP5 400 ISO.

PROFILE: *Don Burrows*

RIGHT Gibber desert, 2000, Marree, South Australia. Minolta Dynax 800si, Minolta 55mm f/2.8, 1/125s @ f/32, Ilford HP5 400 ISO.

OPPOSITE Erhu player, 1995, China. Minolta Dynax 700si, Minolta 20mm 2.8, 125s @ f/8, Ilford HP5 400 ISO.

BELOW Burrows, taken in 2003 at the Avillion Hotel in Sydney on his 75th birthday during a performance. Image by Stan d'Argeavel. Leica M6 camera with a Leica Summicron 50mm f/2 lens, shooting on Ilford Delta 400 ISO film with an exposure of 1/15th of a second at f/2.

problem, becoming a very good spotter. It was part of the photographic process - not always enjoyable, as it often was more work to retouch the print than to make it, but it was part of the process, so he did it.

A Sea Change

Later, irony played its tune in his life. It was only in the 12 months before his sea change from Sydney to Victoria in 2003 at age 75, that he had a permanent location, under his house, for a darkroom. Unfortunately, his marriage broke down, and as he recounts, because he couldn't take the darkroom to Victoria he drew up a plan for a good-sized, purpose-built darkroom with a wet side and a dry side, for the builder to include in his new house. "For the first time I had everything right, yet by the time the house was finished, and I moved in, photography had changed."

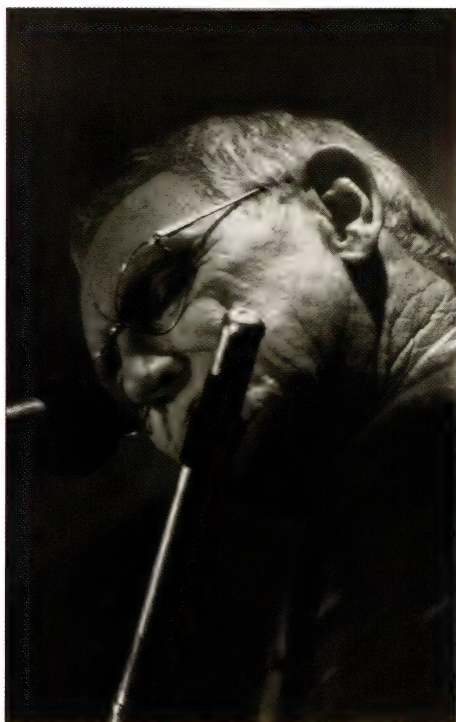


IMAGE BY STAN D'ARGEAVEL



Sometimes he wishes that digital imaging had never come along, as he reflects, "I do think as a hobby and as a study, it gave me more satisfaction to achieve a good shot, right from loading the camera to printing the picture, and I think I got more excitement and fulfilment the way it was than the way it is now." He worries that like in music, technology might now do too much of the "thinking" in photography. The way you can make pictures now is similar to the way you can make music recordings. In music, he says, "You edit, put it together, and you produce a perfect take, but real playing does not allow that. If you cannot play it right, you should not be in the business." Despite his seeming hesitancy to work digitally, his photographs are highly regarded. He says, "I have in my mind's eye, if you like, what I want to see on paper, and how I sometimes end up with it is by trial and error. But it was trial and error also with the genuine darkroom," he muses with a chuckle.

Complementary Fields

His photography has always been a chief interest in his busy life, where, he has said, an inquiring mind and faculties have

served him well both in his music and photography. Eager to experiment, he would try out techniques and seek out the opinion of others who had more experience. He found they were always generous with their time and knowledge, as he has been with younger musicians. He remembers sometimes entering his darkroom in the evening and coming out in daylight the next day because he was practicing a technique. Keen to be as good as he could be, he sought out photographers and guest speakers at camera clubs who specialised in black and white photography. He would even take the night off from playing to attend a talk. He believes your work is as good as the company you keep, so he has always sought to play with the best musicians, and with his photography he's always sought to associate with good photographers, and to see their work. "It was inspiring, and when I got to know them they were lovely people, and they would always answer any question I had." You have to work at anything if you want to be any good at it, he stresses. "I've found photography one of the loveliest hobbies you can have, and you meet the nicest people," Burrows concludes.



“He fell in love with the outback landscape of Australia and its characters (as) a rich source of subjects for his photography...”



In The Outback

He fell in love with the outback landscape of Australia and its characters, who he found were a rich source of subjects for his black and white photography. He says it's where he captured some of his favourite shots. “When my music took me to travel in the remote rural parts of Australia, I became so enamoured of it that I actually for awhile based myself in Bourke (in outback NSW), which is not what you would normally do as a jazz clarinet player, I can assure you!” he confesses.

He quickly became aware of how to identify opportunities for great shots of “people that have character in their faces, that are different, and have stubbles or whiskers that never get shaved off, and intense sun, and squinting eyes and creases and suntan, all made for black and white photography. To this day, I still think only in black and white terms.”

As jazz is to the ear, photography is to the eye, he says. You see something, you capture it, and in music, you hear something, and you

capture it. Photography is all about lighting, the time of day, and the season, he continues. For instance, summer in Australia has the harshest sunlight, making it very difficult to take meaningful black and white shots. “I’ve always been interested in portraits, but I’d rather do them ‘in situ’ by day. If it was at night, I would still use available light, even if it was only a partial representation of the person, by virtue of the lighting, which you could see in profile. I’m not interested in what suit he has on or anything like that. It’s about the character in the face.”



DIGITAL DIVIDENDS FROM THE OUTBACK

As Curator and Exhibitions and Audio Visual Coordinator of Don Burrows' photography, Stan d'Argeavel is working with him on his photographic collection to digitise the images, along with new digital images he now takes, and to sell the images as high-quality limited edition archival digital prints. Although Stan d'Argeavel had known Burrows professionally from the music business, it wasn't until he became the Exhibitions Coordinator for Bungendore Wood Works Gallery that he discovered Don Burrows was

a photographer, like himself. He details how in 1999, they arranged a special artistic event at the gallery, an exhibition of Don Burrows' photographs taken all over the world, in conjunction with a concert. In due course they fine-tuned the concept into the very successful *Stop, Look and Listen* show where Don Burrows speaks about his life in music and photography. As the event became more successful, interest in buying his images grew, but Burrows didn't want to commercialise any of his pictures of indigenous Australians,

out of a deep respect for their culture. He had spent considerable time in the outback taking his music and photography to isolated communities as part of his Keating Creative Arts Fellowship. “I suggested to Don the idea of selling the ‘Mindi’ photographs, with profits from sales of the image being invested with the Bungendore Community Foundation, and the interest earned being used to support young musicians, particularly young indigenous musicians. He agreed, and this is an ongoing project,” Stan d'Argeavel said.

Camera Ready

Often when he played in a band Burrows would keep a camera at his feet. The stage lighting, and sometimes the angular lighting used for the floor-show in front of him, would create interesting and effective pictures. "I had to be quick, because I was also playing and I got reprimanded a few times for suddenly not playing! I've always loved it, and always had the same drive and fun with photography that I had with music, and I've always said that when the fun goes out of music, or photography, I'll give it away." Over the years, his photography has received lots of acclaim.

Robert Edwards, the National President of the Australian Institute of Professional Photography, remembers his Institute's 2008 Canon Australian Professional Photography Awards dinner. "Don was sitting opposite me and he was sincerely shocked to hear he was nominated for an AIPP Honorary Life Membership. In typical Don Burrows style, he was very humble in receiving the award. Don received a standing ovation and there were many tears in the room, including those from Don. A passionate musician, photographer, and humanitarian, the AIPP was privileged to be able to bestow on our friend Don Burrows the recognition of Honorary Life Membership."

In the same year, the Photo Imaging Council of Australia, the national peak body of photographic and imaging equipment companies in Australia awarded its Gold Tripod to Don Burrows. Its publicity



ABOVE Pioneer graves, 1996, Parachilna, South Australia. Minolta Dynax 700si, Minolta 100-300mm f/4.5-5.6, 1/250s @ f/8, Ilford HP5 400 ISO.

says, "Those who put their competitive differences aside to work with other companies for the good of the industry, deliver the strength and support of a tripod built of gold. The three legs of the tripod represent purpose, unity and strength."

Richard Bennett, then the AIPP's Awards Committee Chairman, recalled how Don Burrows made a presentation to their conference at Cradle Mountain, Tasmania, in 2007. "We knew about his iconic status as a jazz musician, but we were very impressed when he made a presentation of his own

outstanding photography, particularly as an audience of professional photographers.

Don's photographs truly impressed the audience. The way he used his interest in photography to show young people how they may be able to aspire to a career in music was wonderful," said Bennett.

How did he feel about the awards? "I was honoured, but I felt self conscious. I've always been critical of myself, of what I produce. I am always seeking to do better. I enjoy it immensely, as every shot you take that is good, is a stepping stone to getting better." *



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Mark Strizic, Living room of Robin Boyd's
residence (detail), 1960 (printed 1989),
gelatin silver photograph

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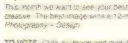


























































































































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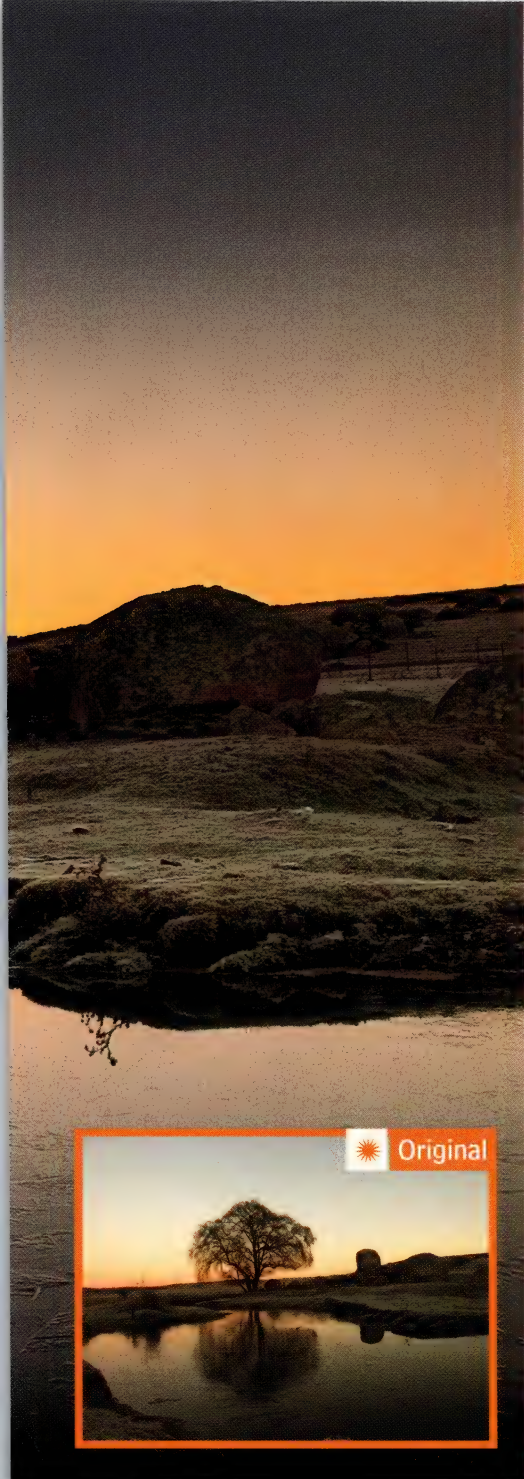


 Final Image

Competitive Juices

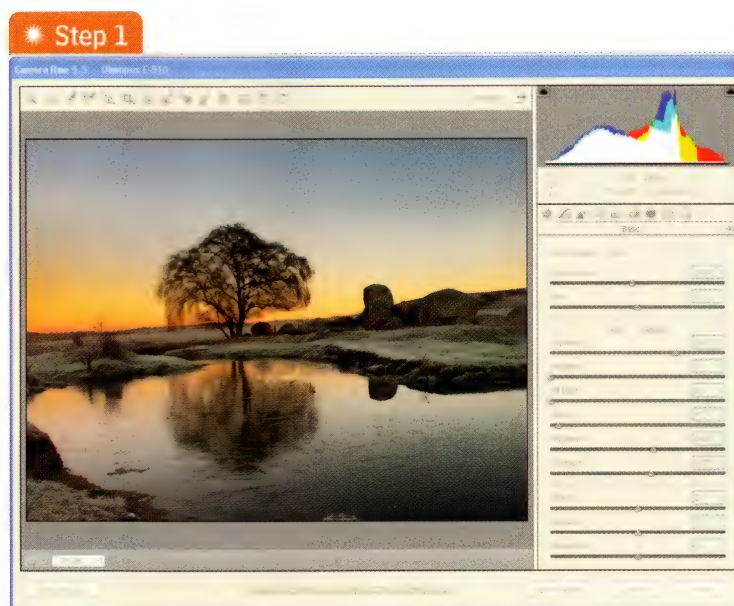
David Bigwood offers a few personal reflections on **how to shoot winning images for photo competitions** – and how to ‘work’ your images so you can lift them to a winning standard!

Do you ever want to enter photography competitions? These competitions are everywhere, from local comps run by your camera club (or increasingly, a commercial entity), through to prestigious global events where some of the best shooters in the world compete for major prizes and celebrity. They present all sorts of opportunities to enthusiasts of our craft, but at the most basic level they really can be a way of assessing your skill against other photographers and, in the long run, of improving your photography. And, there’s also the fact you can have a chance of winning something worthwhile. Those of you who belong to photography clubs and enter their events will know that your own images can become better simply by competing.



The first thing to remember is they're judged by people, and we all have some subjects we like and some we don't. If you happen to have submitted a picture which fits either of these categories then you may be a winner or a loser, regardless of the quality of your work. In other words, don't take the result too seriously because next week (with a different judge!) the result can easily be reversed.

I used to enter photography exhibitions around Australia and I'd find a picture which was highly commended one week was not even selected for hanging the following week! The consideration of all works of art (I don't intend to get into the controversy as to whether photography is 'art', but I can't think how else to put



STEP 1 The original image opened in Adobe Camera Raw with 'Auto' selected.

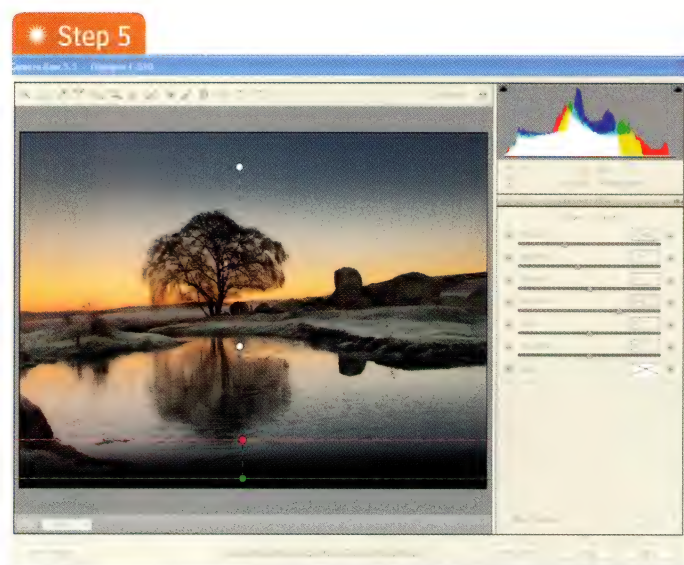
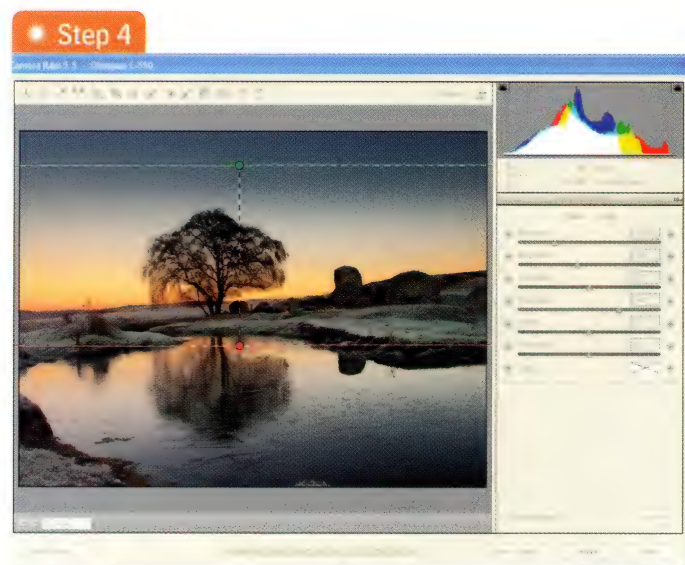


STEP 2 The adjustments of the highlights, Lights, Darks and Shadows in the Curves adjustment area.



STEP 3 The colour adjustments in the Luminance section of the HSL/Grayscale section.

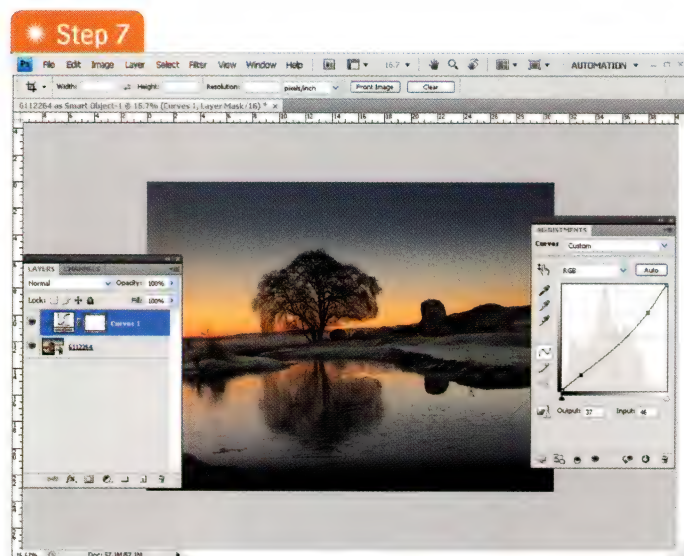
HOW TO: *Shoot & Work Images For Competitions*



STEPS 4 & 5 The addition of a graduated filter at top and then at the bottom of the image.



STEP 6 The file opened as a Smart Object in Photoshop.



STEP 7 The minor basic Curve adjustment to lift the image a little.



STEP 8 Another Curves adjustment to establish the contrast.



STEP 9 The minor Color Balance adjustment to the red channel.

this) is a personal thing. But enough of the preamble. Let's get into what can you do to improve your chances.

Consider Your Subject

If the competition has a theme it's vital that your picture fits it. This may be "bleedingly obvious" but you'd be surprised to learn that not everybody understands this. I used to write a column for freelance photographers and in discussions with editors, one of the topics they wanted me to push was that it was a waste of everybody's time to send them pictures that didn't fit in with their publication's reason for being. Having made the decision to enter, what do you think will have the best chance of success? Obviously an image with the oft-quoted 'wow' factor! And, how do you get that? 'Mood' or 'atmosphere' is one way. If you're thinking landscapes, early morning is the most likely time to capture an atmospheric shot. A photographer I interviewed, when asked what he considered was the most important piece of equipment for a landscape shooter, replied, "An alarm clock"! You can capture moody shots at any time, of course - especially if a storm is brewing - but early morning still remains the most likely time to successfully shoot a landscape. You don't need to capture the big vista; often a shot of what I call the 'micro landscape' - or in other words, a part that helps make up the whole - can be more impressive. You should also consider black and white images as an option; amongst a whole mass of colour your monochrome offering might hit the mark. Or try sepia toning. But do try to be different.

Alternate Approaches

With all wildlife or nature competitions technique is of vital importance, as is the rarity of the subjects you're photographing. Consider some of the images which have won international competitions. We can't all have the opportunity to capture a tiger on the prowl, but there's just as much fascination in a predatory insect or a beautiful butterfly as in big cats. Get your macro lens or your set of extension tubes out and stalk whatever is available locally. Don't forget, your garden can be as interesting as a jungle - and with just as much mayhem going on!

'People' images don't need to be of beautiful individuals, but they do need to

strike an acquaintance with the judge. You'll probably do better with a picture of someone who's looking directly at the camera (that is, the viewer) than one of the subject staring into space. If you intend entering a competition sponsored by a business it can be good to get your model to sign a 'model release'. Suitable forms can be downloaded from the internet and basically they will present in written form permission for your subject to be used in pursuit of a commercial or competitive objective.

Working Your Image

To show you some of the steps I go through when preparing an image for publication (much like entering competitions in that the pictures with the 'wow' factor are more likely to be used) I have selected a shot I took early one winter morning just before sunrise. The RAW file looked pretty good with the histogram showing no clipping of highlights or shadows, but it had nothing to excite me and didn't show the colour which my eyes saw.

I opened the file into Adobe Camera Raw (ACR) and spent some time examining the image before deciding on the changes

"Even if they all say 'wow!' don't imagine that the prize will be yours..."

to make before I was ready to open the file into Photoshop (CS4 is my current version). I started by clicking 'auto' in the basic section of ACR (step 1) then moving to the Parametric Curves area, where I adjusted the Highlights, Light, Dark and Shadows sliders to my satisfaction (step 2). Then to the HSL/Grayscale area and a click on Luminance to adjust the Oranges and Yellows to bring the sky colours to more as I saw them when I was standing in the freezing cold (step 3)! The final adjustments in ACR were to use the Graduated Filter in the basic area so I could darken the top and bottom of the image, and thus concentrate attention on the tree and the ice-covered pond (step 4 & 5).

I then opened the file as a Smart Object in Photoshop (step 6). A few more bits of tweaking were required before I was happy with the result. To begin, I made a Curves adjustment (step 7), followed by a second

Curves layer in which I adjusted for contrast (step 8). I still wasn't happy with the sky so I selected 'Color Balance' and made a minor adjustment to the red channel (step 9). That was it. I liked the result (10), but whether it has got the elusive 'wow' factor is, of course, for others to decide.

When you're deciding on which picture to enter in a competition, try to get others to look at those you're considering and watch their reactions. Even if they all say, 'Wow', don't imagine that the prize will be yours - you could have a good chance, but it still remains the final decision of the judge or judges, who may have several other 'wow' images to choose from.

A Note Of Caution

One useful way to learn about how to win competitions is to study images which have been previous winners - preferably of the competition you're entering! Another very important piece of advice is to read the fine print relating to any competition very carefully. There are competitions which specify that just by entering you will hand over the copyright of your image to the organisers. It's a personal choice, but

I'd strongly recommend you avoid these competitions like the plague! Others require the use of your pictures if they win. You need to decide about these just as you need to decide about competitions which have an entry fee. Take a steady grip on your initial enthusiasm and read the rules and terms carefully before you commit to them.

Competitions really are a useful way of improving your photography, but don't be disheartened if it takes some time before you're successful. Stick with it; like that well-known shampoo commercial from a few years ago, it rarely happens overnight but if you persevere, it will happen! As long as you see your pictures improving and are pleased with your efforts that should be all that matters. Photography should be fun. If you want to learn more, I recommend reading *Wignall: Winning Digital Photo Contests* (Lark Books), which has some great tips. ★

Locations



Phillip Island, Vic

Editor Robert Keeley visited an island within a couple of hour's drive of the Victorian capital of Melbourne where photographic opportunities abound.

Western Port Bay is Victoria's forgotten bay, just across the Mornington Peninsula from its more famous cousin, Port Phillip. It's a lot different from that bay, with a wide open entrance at its western edge, and a narrow, fast-running tidal gap at its eastern edge.

Between the two entrances is one of two islands inside the bay, Phillip Island (the other, to its north, is the still relatively untamed French Island). George Bass was the first European to sail into Western Port Bay in 1798 after he piloted a whaling boat down the east Australian coast from Sydney. It's a little easier to get there today. Around two hours drive south-east of Melbourne (or maybe three in heavy summer traffic), Phillip Island is a holiday base for thousands of city dwellers, who make their way there each summer, attracted to its beautiful ocean scenery, wild Bass Strait surf, and its more quiet and protected northern shoreline. In winter its population plummets (though it's interesting to note that in common with many regions neighbouring the Melbourne

urban fringe, housing is expanding both on the adjacent mainland at San Remo, and also on the towns and settlements of the island).

For photographers, there is even more to encourage a visit. With koala sanctuaries, the dramatic landform of the Nobbies on the far south-western point, a car-racing track which annually hosts a Moto GP bike racing event (at least at the time of writing), and several coastal parks and reserves there is a lot of subject matter on hand. The best part is it's all packed into a landmass just 26km long from east to west and nine kilometres wide, so smart shooters can cover its many and varied subject matter within a pretty short time frame. With a bit of luck with the weather (not always possible, I discovered) you can see and shoot a fair range of material within a weekend.

The Eastern Peninsula

After crossing the San Remo bridge at the aptly named Narrows the Phillip Island Road takes you through the small village of Newhaven. Both sides of the bridge offer chances for photos, working either



early in the day or late, but for the moment shooters who attempt to take images from the Newhaven jetty on the island whilst looking across the entrance channel will have their view partly obscured by an ugly block-shaped tower which houses an experimental tidal turbine for green power. South of the main road is iconic Cape Woolamai with its rugged headlands featuring The Pinnacles, and its wild surf beach. The bulk of this peninsula is state park, and it's worth exploring on foot. I took a morning hike to its farthest point to check out the jagged Pinnacles, and past that, Woolami Hill (its highest point). The view there was panoramic, and The Pinnacles is worth shooting, but it's probably best done around mid-morning (unless it's overcast) because the low early morning sun creates harsh shadows. The rugged coastline will provide lots of raw material in the right



ABOVE: The Nobbies in late afternoon light with one of the many tourists who visit annually. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/160s @ f/6.4, ISO 200. I used a polarising filter here.

RIGHT Woolamai Hill on Cape Woolamai, with a panoramic view to Newhaven and the surf beaches. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/320s @ f/7.1, ISO 200. Polariser fitted.

OPPOSITE I stared down this sleepy koala at the Koala Conservation Centre! EOS 1D Mk IV, 70-200mm lens + 1.4x teleconverter @ 265mm, 1/250s @ f/4, ISO 400. Minor curves adjustment.

weather conditions (and the predominant southerly winds are good for images of wild seas). Directly north of this peninsula, across the main road on the inland shore of Phillip Island, is Churchill Island National Park. It's a tiny island, and the site of a working heritage farm with restored historic buildings. It's one of three parks on Phillip Island which can be visited with a Three



“I didn’t have a long lens fitted when I came across grazing wallabies, so I recommend having one ready...”



Parks Pass (at the time of writing costing \$37, it also accesses the nightly ‘penguin parade’ near the Nobbies, and the Koala Conservation Centre).

As you travel west on the main the road the Woolami peninsula narrows, with more surf spots on the ocean side and quiet Swan Bay on its northern shore. Soon after Swan Bay you reach the main body of the island. The road then splits and its northerly arm leads to the holiday spot of Rhyll and the adjacent Rhyll Inlet and Conservation Hill Reserve, with nearby Rhyll wetland and bird sanctuary. Keen bird photographers can spend some worthwhile time here, checking out its quiet walkways. On the morning I visited, a light and steadily increasing drizzle caused a grey haze from the cliff-top pathway I used to access the reserve. The pathway has one lookout, but the inlet is directly to its north and thus early or late in the day are the best times to shoot along here. I didn’t have a long lens fitted when I came across some grazing wallabies, so I recommend having one ready, just in case! Wallabies are fairly common here.

Churchill Island

Tiny Churchill Island, just a couple of kilometres long and less than one kilometre wide, is like a small afterthought attached

to Phillip Island just inside the Newhaven/San Remo ocean entrance. Sheltered from the prevailing south-westerlies, the island was the site of the first cultivated crops in Victoria, after the explorer Lt. James Grant sailed his small ship *Lady Nelson* past it while charting Western Port in 1801. Grant came ashore, built a blockhouse, and planted a range of seeds given to him by his friend John Churchill before he left England. Though Grant never returned to Churchill Island, his ship, commanded by a Lt. Murray, did so some months later, and discovered Grant’s crops had thrived. Thus began this fascinating island’s European history as essentially a farming property. The island had been frequently visited by the Bunurong people prior to European exploration, but as the British expanded their territory occasional sealers dropped by as well. Then in 1860 Samuel Pickersgill and his wife Winifred, plus their three children, moved to the island to begin farming. During their arduous life there the couple had three more children, before they lost their lease to John Rogers, who built two cottages on the main hill between 1866 and 1872 - which are still there today - and cultivated more land as well as grazing cattle. In that year former Melbourne Lord Mayor Samuel Amess bought the island

as a retreat, and the main farmhouse atop the hill is the home he built. It belonged to the Amess family for almost 60 years until 1929. Visitors had to reach the island by ferry, with the residents rowing out to collect them, until the first bridge was built in 1959. In 1976 The Victorian Conservation Trust bought the island. The film ‘*Summerfield*’ was made there in 1977. In 1996 the island’s management was taken over by Phillip Island Nature Parks, which also runs the Koala Conservation Centre and the penguin parade, and it’s set up as a historic farming property, with the farm properties restored and much the land being re-vegetated with native species.

Photographically, the main homestead is virtually impossible to shoot as it’s surrounded by garden plants and it has a huge Morton Bay fig tree in front. The greenery looks inviting, but not the gloom for photographers. However, there are some challenging indoor settings to capture, with all the rooms of the main house restored to their early elegance. I didn’t use a tripod here, but a higher ISO rating and careful bracing against door frames worked reasonably well. The rooms had low wattage lighting and I avoided using flash on the original decor, which can be harmful. But with care a warm ambience can be captured



LEFT Inside historic Churchill Island homestead, the main dining room. EOS 1D MkIV, 16-35mm lens @ 16mm, 1/30s @ f/2.8, ISO 6400.

FAR LEFT Feeding the pelicans at San Remo, around midday. The harsh lighting here made shooting at this beach a real challenge! EOS 1D MkIV, 16-35mm lens @ 16mm, 1/160s @ f/22, ISO 200, minor dodging and cropping.

of interest to photographers in Cowes, except for the opportunity to stock up. It merges into Ventnor on its western fringe and there is a string on quiet beaches all along this stretch of coast. Around five kilometres directly south of Cowes on the main road is the Koala Conservation Centre. Koalas were introduced to Phillip Island in the 1870s, though the record is apparently vague as to how that occurred. The population grew quickly in ideal conditions up to the turn of the century, and between World War II and 1978 over 3000 koalas were removed from the island as food for them began to disappear due to over-eating.

Then, in the mid-eighties the koalas went into serious decline as their habitat shrunk and human populations expanded. They also suffered more and more losses from traffic and domestic dogs and disease. The situation became so serious a Koala Working Group was formed in 1985 and from that group the conservation centre was opened in 1992. It joined the other parks on the island in 1996 to be administered under the Phillip Island Nature Park authority. The aim now is to maintain habitat on the island. Animals from the other Western Port island, French Island, are used in koala re-population efforts around the country.

as every room has soft window lighting.

After visiting the house and surrounding sheds (with many farm animals to keep the kids happy) I took a one-hour walk around the northern end of the island. There are some sweeping vistas from the low rocky cliffs which mostly border the island, but shooting at midday proved problematic. If you arrive early (gates open at 8.30am), while the homestead is closed until 10am, the walking tracks can still be accessed. This would be a good option for seascape and landscape shooters.

Koala Conservation

In the middle section of the island there are several notable attractions which are worth photographing. The Phillip Island Grand Prix racetrack is on the craggy, undulating and exposed southern shoreline. It's possible to try go cart racing here, and when the main motorcycle event is on each year in October you can try your luck shooting that. At other times there are guided tours of the famous track available. Northeast of the racetrack is the Oswin Roberts Koala Reserve, whilst on the northern shoreline is the main town of Cowes. In recent years this town has expanded on all fronts, becoming larger and busier than ever. Apart from its unspectacular beachfront there's very little

The park is compact, and is ideally set up for photographers. Set amongst a large fenced off, bushy compound, there are two relatively small enclosures with raised timber walkways which take visitors right up to (and in some cases right next to) the koalas. Even then, these placid animals – which apparently sleep for around 18-20 hours a day – are difficult to photograph. It seems surprising, given how slowly they move even when they're actually awake, but nestled amongst waving gum tree branches, they can be elusive subjects. I found auto focus was not very effective as it would often catch errant gum leaves or waving branches instead of the animals, so I switched to manual mode and used a 70-200mm lens, then added a 1.4x teleconverter. Koala eyes are also relatively small, so the old adage of getting the eyes in sharp focus was a challenge. The big advantage here is that patience will be rewarded. There are plenty of koalas, and almost inevitably there will be some in accessible locations.

The Southwest Park

Across the most open spread of water in Western Port (its western entrance) is the eastern shore of Mornington Peninsula. Late in the day as I drove along this edge of the island it was possible to investigate several empty beaches all the way down to the Nobbies, and the nearby vast building and infrastructure which hosts the 'penguin parade'. These are inside the Phillip Island Nature Park. The two visitors' centres for the Nobbies and the penguins are large modern establishments, filled to the brim with tourist trinkets, as well as some useful



LEFT A Swamp Wallaby in the Koala Conservation Centre. The animals here are used to people, so they make for good subjects. EOS 1D Mk IV, 0-200mm lens + 1.4x teleconverter @ 205mm, 1/250s @ f/4, ISO 640.

Locations PHILLIP ISLAND, VIC

RIGHT A silhouette of trees on Churchill Island, looking north towards Ryhill around midday. EOS 1D Mk IV, 16-35mm lens @ 16mm, 1/250s @ f/8, ISO 125. A polariser was fitted.

information (slanted mainly towards kids, but with some extras thrown in for adults). From the modern cafe and souvenir centre on the hilltop next to the Nobbies there is a raised walkway down to two lookouts, one offering a closer viewing spot of the actual Nobbies, and another about 300 metres further east where visitors can spot the area's well-known blowhole (which was relatively calm on the fine autumn day I visited, and thus spectacularly unspectacular).

The raised walkways were installed because over many decades hordes of tourists had flattened all the heath covering the surrounding slopes. Now these same slopes are completely green, which illustrates the power of well-considered conservation measures. The fenced walkways do restrict access, but they zig zag in different directions across the slopes and offer some good angles to shoot the Nobbies, and behind it, further out to sea, Seal Rocks. Scenes here will work in both the early morning and the late afternoon, though you should note that in order to protect the wildlife (primarily penguins and wallabies, though there is also an infestation of rabbits) the park is only open between sunrise and sunset. After a late afternoon visit to the Nobbies I took a



short drive down the road to the penguin reserve to see the island's famous penguin parade, a nightly trooping of the penguin 'guard' as these small creatures make a dash from the Bass Strait surf to their burrows (both natural ones and artificial ones built by the rangers who run the park) across a variable distance of open sand, depending on the state of the tide. Once they reach the undergrowth they can also be seen scurrying along well-trodden paths, sometimes up to a kilometre inland.

Unfortunately, from a photographer's perspective, the taking of images (still or video) was banned here around 10 years

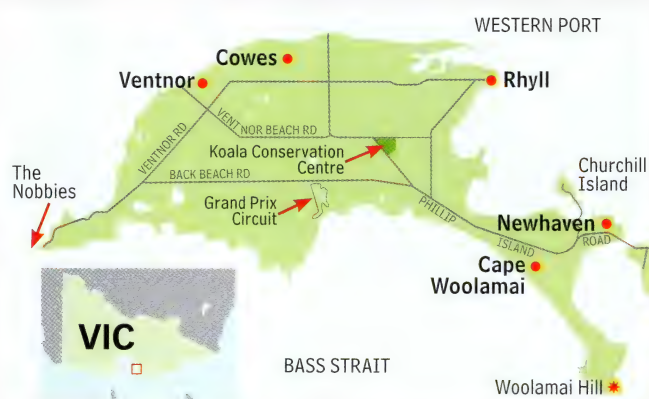
ago after complaints from visitors about the effects of continuous flash use during the parades. Each night hundreds of tourists, local and international, old and (especially) young, crowd into concrete seating to observe these tiny birds and their life and death battle. They move after dark precisely because they face a threatening journey, waddling as if their life depended on it because it does. Predatory birds look on them as easy pickings when they are on that open stretch of sand. On this night the show was relatively subdued, with only small handfuls of birds making the dash, so photographically nothing was lost. *

Further Information

The visitor's attractions in this feature are the prime points of interest on Phillip Island, but they're just the start for photographers. There's a lot more to see here. As a popular holiday destination Phillip Island can easily handle any number of visitors at almost any time of the year. Peak holiday periods like January and Easter are best avoided (simply because of the crowds), but the rest of the year is a good time to visit. The winters can be chilly and wet, and the penguins are best seen in Spring and early summer (because there are more of them), but the koalas can be seen year round (visit late afternoon when they're more likely to be feeding). There are many hotels, motels, holiday flats, and bed & breakfast establishments, and there is a photography shop in the main street of Cowes.

For more information contact one of the two visitor information centres on the island, one just over Newhaven Bridge from the mainland, and the other in Cowes.

Contact **Phillip Island Visitor Information**, 895 Phillip Island Tourist Road, Newhaven, ph: 1300 366 422, or **Cowes Visitor**



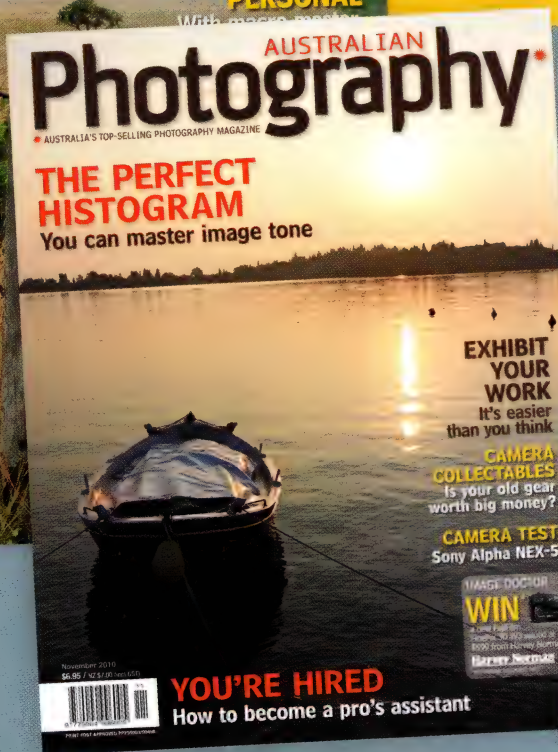
Information Centre, 91-97 Thompson Ave, Cowes, ph: 1300 366 422. Both centres can inundate you with detail about local sites and accommodation options, but be sure you leave enough time to explore the island to your own timetable. You'll find it's worthwhile.

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Camera Test*

Olympus E-PL2 PEN & Panasonic DMC-GF2

Peter Burian tried out two similarly featured non-reflex interchangeable-lens cameras to see how they performed.



Digital SLR cameras are currently popular because they accept interchangeable lenses, offer great versatility and are loaded with useful features. But a DSLR with a lens can be bulky and heavy. That's why, in 2008, Panasonic and Olympus developed the Micro Four Thirds system of smaller cameras. The downsizing was achieved by removing the reflex mirror and the pentaprism, but this also shed quite a bit of weight. (Since then, Sony and Samsung have also introduced non-reflex or "mirrorless" cameras.)

Recently I tested the the Olympus E-PL2 and the Panasonic Lumix DMC-GF2. In spite of the downsizing, both have the same sized sensor you'd find in an Olympus DSLR like the E-620. The 18x13.5mm chip is roughly eight times larger than the one used in a typical 'point-and-shoot' camera. The greater surface area allows for oversized pixels which can capture more light particles in a split second. Because less signal amplification is required, images made at ISO 400 and above are "cleaner". They exhibit less digital noise - "graininess" or colourful speckles - so there's less need for strong noise reduction processing, which smudges intricate detail.

Olympus E-PL2 PEN

This compact 12.3 megapixel (MP) camera has a large 3in (75mm) LCD screen with 460,000 dot resolution which makes it a pleasure to compose images and videos. There's also a very small built-in flash and a hot-shoe which accepts larger optional flash guns. Regardless of the lens you use, the in-camera image stabiliser provides

LEFT & ABOVE Both cameras produce very fine images in their intelligent Auto modes, as these examples indicate. That's a definite benefit for novices who simply want nice pictures without worrying about settings, but the cameras also offer a wide range of modes and overrides for more serious and experienced shooters.



camera shake compensation. For maximum portability, check out the very slim high-grade 17mm f/2.8 lens, a 34mm equivalent. Its very wide maximum aperture is great in dark locations for faster shutter speeds.

Features/Operation: The E-PL2 offers the numerous modes, functions and overrides you'd get with a DSLR, making it a fine choice for photo enthusiasts. It also encourages creativity, with six special effects digital Art Filters. Overrides are available for modifying the intensity of a filter's effect. There's no viewfinder, but the E-PL2 accepts a tilting electronic viewfinder VF-2 with 1.44 million dot resolution. This enthusiast-level camera offers DSLR style controls, including a rear input dial, a mode dial and various well-marked buttons. Press [OK] to reveal a sub-menu of the most frequently used items. Users can then select a picture style such as Vivid, Natural, or Monotone.

You can also set the desired level of sharpness, contrast, saturation and gradation (highlight/shadow detail) but that requires a visit to the full menu. Or you might prefer to modify JPEGs later, with one of the features available in Playback mode.

The full menu contains many items, some of which will require reference to the owner's manual, except for owners of an Olympus E-series DSLR. For maximum simplicity however, you can use Intelligent Auto mode or the 22 scene modes which make suitable settings for many types of subjects. Switching to iAuto mode and pressing the [OK] button activates a Live Guide interface. This allows for setting certain overrides, without the user needing to understand complicated concepts.

Movie mode produces very nice 1280 x 720 HD video clips with mono sound or



Olympus



Panasonic

ABOVE Two very handy options. The Olympus E-PL2 PEN and the Panasonic Lumix DMC-GF2 offer many of the features of a small DSLR, but in a more compact package. However, unlike 'point and shoot' cameras, they offer interchangeable lenses.

LEFT Especially at ISO 400 and above, both cameras provide substantially better image quality than I was able to get with a new 12 megapixel camera with a built-in lens. That's one of the benefits of the much larger sensor and the oversized pixels (ISO 400).

stereo with an optional external mic. Several functions can be set before actual video recording. While shooting a clip, the aperture and exposure can be manually changed if desired. Overall, this offers greater than average versatility. Continuous auto-focus is available, but it's not very fast in movie mode.

Speed and Quality

The E-PL2 responded quickly and was able to fire numerous JPEGs at 3 frames per second. Image processing was adequately fast - unless certain Art Filters were used

- so the camera was usually ready to shoot another burst. Auto focus was reliable in daylight, but in dark locations focusing time increased to about a second. Tracking focus worked well with the 40-150mm lens (with its fast/silent AF motor) for shooting photos of cyclists, but it wasn't as reliable during a high-speed snowmobile race I covered.

My Large/Super Fine ISO 100 to 400 JPEGs made at default settings are crisp and smooth, with great definition of intricate detail, but with low sharpness and colour saturation. I was able to make beautiful

Camera Test OLYMPUS E-PL2 PEN & LUMIX DMC-GF2

Super B (33x48cm) prints from my best shots. Highlight areas were sometimes too bright in photos made in harsh sunlight. That can be minimised by setting -1/3 exposure compensation and the Normal level for Gradation Control. For the most striking low ISO JPEGs, I recommend setting Noise Reduction to Low, activating the Vivid picture style for richer colours and setting in-camera Sharpness to +1.

High ISO quality is quite impressive at the default level for Noise Reduction. My ISO 800 photos look very nice as 28x38cm prints. By ISO 1600 some softness and digital noise speckles are apparent, but 20x25cm glossies look great after some careful sharpening in software. The ISO 3200 JPEGs are quite smooth, but even softer; after edge sharpening in software my 10x15cm prints are highly acceptable. Even better results are possible with RAW capture and tweaking the Noise Reduction level in RAW converter software.

Panasonic Lumix DMC-GF2

The GF2 is even smaller and lighter, despite its metal body. For maximum portability get it with the very slim 14mm f/2.5 lens, a 28mm equivalent. The body is equipped with a tiny built-in flash and a hot shoe, but there's no viewfinder. Panasonic does offer an optional electronic finder, the tilting DMW-LVF1 with 201,600 dot resolution. Designed for ease of use, this neat camera provides point-and-shoot style controls for apparent simplicity, but you'll find plenty of extra options if you dig a bit deeper.

Features/Operation: The 12 megapixel GF2 is well equipped with manual, automatic and semi-automatic modes. Overrides are also available for ISO, exposure, white balance and more. The 'My Color' mode provides eight special effects options for creative shooters, but also the familiar overrides for colour, contrast and brightness. Panasonic also developed a very versatile auto-focus system which includes

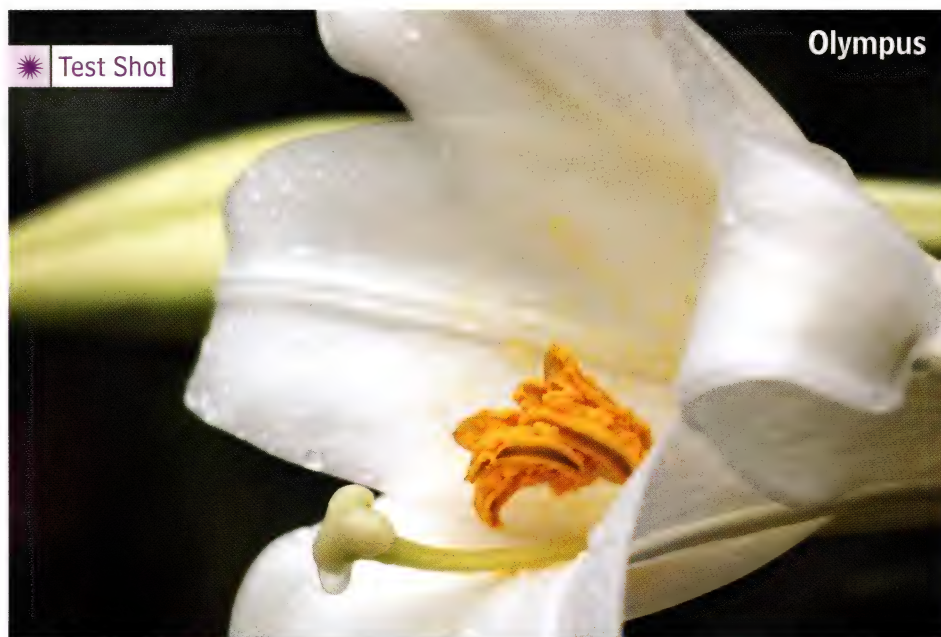
face recognition for 'people' pictures and fast continuous tracking AF for action photography.

For great simplicity select one of the 13 subject-specific Scene modes or Intelligent Auto mode. The latter will select a suitable Scene mode, detect faces, minimise motion blur, improve highlight/shadow detail and provide intelligent resolution (sharpening). While any or all of the Intelligent features can be activated in other modes, the iA mode uses only the most appropriate of the options for any scene.

The GF2 is also great for video with its full HD 1080i mode. You can pre-set a desired exposure compensation and My Color mode; aperture control is also possible

with peripheral de-focus mode. Continuous auto-focus is quite fast in movie mode. Video quality on a large HD TV is outstanding.

In order to make the Lumix GF2 look uncomplicated, the mode selector dial was omitted. Serious shooters will miss that, but the same options are revealed on the LCD after pressing the MENU button. There's a Q.Menu button for quick access to frequently used functions. The single input dial can be used for setting exposure compensation and for selecting an aperture or shutter speed. Many options and overrides are provided in the menu. It's worth reviewing the purpose of some of the functions in the owner's manual.



RIGHT & ABOVE At the lowest ISO level (ISO 100 with the GF2 and ISO 200 with the E-PL2) the cameras produced the stunning level of quality expected with a DSLR like the Olympus E-620. Both of these photos were suitable for making beautiful Super B sized prints. (+2/3 exposure compensation; optimised for printing in Photoshop Elements imaging software).

Touch-Screen Control: While all functions can be accessed with the few buttons, the GF2 also features a 3in (75mm, 460,000 dot) touch-screen LCD. Certain aspects of operation can be achieved via the touch screen. For example, you can point at an area which should be in sharpest focus, drag functions to the quick menu, move the grid lines, adjust the amount of background blurring, and take a photo. In Playback mode swipe your finger to move to the next photo or tap the screen to enlarge it. While you may prefer to use the more conventional controls, the touch-screen interface works well.

Speed & Quality: The Lumix GF2 responds instantly and can shoot dozens of JPEGs at 3.3 frames per second in high-speed mode. You might prefer the 2.6 fps mode instead, because that provides true live view for greater framing accuracy with moving subjects. (It displays a photo before, not after, it has been taken.) In truth, I got many sequences of great shots with either burst mode during a snowmobile race. The auto-focus system had no difficulty keeping up with the competitors' motion. Low light auto focus for static subjects was quite quick, taking about a half second.

Novices will get beautiful JPEGs in iA mode due to the automatically applied Intelligent features. When testing in P mode, without overrides or intelligent features, my JPEGs exhibited accurate but nicely saturated colours, snappy contrast, moderately high sharpness and a slightly cool (bluish) white balance.

Entirely different effects are possible with overrides. Intelligent Resolution works particularly well, selectively smoothing or sharpening certain parts of a JPEG image. I found the GF2 does tend to underexpose, but that was easy to prevent with a bit of plus exposure compensation. But you should take care not to get excessively bright highlight areas.

My best ISO 100 to ISO 400 photos were very smooth, suitable for impressive Super B (33x48cm) prints. Even at ISO 800, colours were rich and JPEGs crisp, making very fine 20x25cm glossies. By ISO 1600 however, the images were soft and the colourful speckles were apparent. Even so, 28x38cm prints were quite decent after some edge sharpening in software. For even better quality at high ISO, use the RAW capture

Specifications: Olympus E-PL2 PEN

Sensor/Processor:	12.3 MP LiveMos (4032x3024); TruPic V engine
Capture Formats:	JPEG, RAW; Motion JPEG to 1280x720 pixels
LCD/Viewfinder:	3in (75mm) Hypercrystal (460,000 dots); optional 1.44 million dot EVF
Focus:	11-point, single point, Continuous, Tracking and Face Detect AF; manual focus
Operating Modes:	iAuto, P, A, S, M, 22 Scene modes, 6 Art Filters, 3-shot Panorama
Features:	Built-in flash and image stabiliser; 3 metering patterns; numerous overrides including gradation control; ISO 200-6400; 4:3, 3:2, 16:9 and 6:6 aspect ratios; continuous drive to 3fps; 7 picture styles with overrides; multiple exposure; JPEG modification features in Playback mode
Power:	Rechargeable Li-Ion battery for 280 shots
Storage:	SD, SDHC or SDXC card
Size/Weight:	115.4x72.7x42mm; 344g with battery
Price:	\$799 (14-42mm single lens kit); \$999 (14-42 & 40-150mm twin lens kit)

Specifications: Lumix DMC-GF2

Sensor/Processor:	12.1 MP LiveMos (4000x3000); Venus Engine FHD
Capture Formats:	JPEG, RAW; 3D stills with 3D lens; Motion JPEG or AVCHD to 1920x1080 pixels
LCD/Viewfinder:	3in (75mm, 460,000 dot) LCD with touch-screen controls; optional (201,600 dot) EVF
Focus:	23-point, single point, Continuous predictive, Tracking and Face Detect & Face Recognition AF; manual focus; focus-assist lamp
Operating Modes:	iAuto, P, A, S, M, 15 Scene modes, 8 My Color modes
Features:	Built-in flash; 3 metering patterns; numerous overrides; several Intelligent features; 4:3, 3:2, 16:9, 1:1 aspect ratios; ISO 100-6400; continuous drive to 3.2fps; peripheral defocus for automatic depth of field control; re-size and cropping in Playback mode
Power:	Rechargeable Li-Ion battery for 300 shots
Storage:	SD, SDHC or SDXC card
Size/Weight:	112.8 x 67.8 x 32.8mm; 310g with battery
Price:	\$999 (14-42mm or pancake lens); \$1199 (14-42mm plus pancake lens)

mode and optimise noise reduction in your RAW converter software.

The Bottom Line

In my view each camera offers its own benefits. The Olympus E-PL2 PEN Lite is quite rugged and its controls are conventional and logical. It's competitive with some DSLRs in its feature set, but certain advanced functions and menu items do call for study of the instruction manual. This camera is quite suitable for novices because it provides many user-friendly features and a very helpful Guide mode. And yet, it's even more appropriate for the experienced shooter who will find plenty of advanced capabilities, customisation options and creative features.

The Lumix DMC-GF2 has received a lot of publicity for its touch-screen operation and that's certainly attractive to owners of other touch-screen devices. Of course, all aspects

can also be operated in a more conventional manner. Experienced shooters may wish there were more external controls, but pressing a button or two does reveal most of the features you'd find with an entry level DSLR. This Lumix model provided the fastest/most reliable auto focus of any mirrorless camera I've tested and its intelligent features are unusually sophisticated.

The "mirrorless" interchangeable-lens cameras are definitely more portable than DSLRs, but I believe the latter have some advantages: a built-in optical viewfinder, an even wider choice of lenses and accessories, and even faster auto focus (though the GF2 comes very close).

But whenever you don't want to carry a heavy bag, a smaller camera would be a suitable alternative. Regardless of your photographic style and experience level, one of these new Micro Four Thirds models is likely to fulfill your expectations. *

Product Shop

Lexar's 128GB Pro SDXC card

Lexar Media has launched new Lexar Professional Secure Digital Extended Capacity (SDXC) memory cards. The high-capacity Lexar Professional 133x SDXC cards enable the capture, storage, and transfer of extended lengths of 1080p HD video and continuous, rapid-fire image capture. The Lexar Professional 133x SDXC card is the first available in a 128GB capacity, and it's also offered in a 64GB capacity. Both cards have a minimum guaranteed transfer speed of 20MB/sec. Available from photo retailers and electronics outlets, the Lexar Pro 133x SDXC 64GB is \$296.80; the 128GB is \$504.50. Visit www.lexar.com.



Casio Cameras

Shriro Australia, distributors for Casio digital cameras, has added the new 16.1 megapixel EX-H30 and 12.1 megapixel EX-ZR100 to its range. With a 24mm ultra wide-angle, 12.5x optical zoom lens as well as the ability to capture up to 1,000 photos on a single battery charge, the new EX-H30 offers versatility in a compact digicam. The Casio EX-H30 costs \$250. The Casio EX-ZR100 runs on Casio's new EXILIM ENGINE HS with dual-core processors, for high-speed shooting. Selling for \$300, the Casio EX-ZR100 is in black or white. Visit www.shriro.com.au.

Epson Stylus Photo R3000

Epson's creative Stylus Photo R3000 A3+ printer is aimed at advanced amateur, semi-pro and professional photographers. With nine high-capacity cartridges of Epson UltraChrome K3 with Vivid Magenta pigment ink, networking and wireless connectivity, and advanced front-in front-out fine-art media handling, Epson says the R3000 will produce gallery quality black and white prints, plus vivid colour prints with excellent blues and violets.

Other features include Epson's innovative MicroPiezo printhead, Advanced Black and White Photo Mode, Auto Switching of Photo and Matte Black inks, and a 2.5in (62.5mm) colour LCD control panel. With a one-year warranty, the Epson Stylus Photo R3000 is \$1,499. Visit www.epson.com.au.



Coolpix Series Update

The Nikon Coolpix range has been updated, with additions to the L-Series, the stylish S-Series, and the high-end P-Series. The Coolpix P300 (12.2 megapixels) and P500 (12.1 megapixels) are both equipped with backside illumination CMOS sensors, for shooting in dimly lit surroundings. The Coolpix P300 has a fast f/1.8 lens with a high refractive index, a variety of shooting functions, and a bright 3in (75mm) LCD monitor with a wide viewing angle. The Coolpix P500 has a 36x optical zoom Nikkor lens, three functions to ensure high image quality in stills and movies, and a variety of shooting functions. New to the L-Series are the L120 and L23. The Coolpix L120 (RRP \$299) is a 14.1 megapixel high-powered zoom model with a 21x optical zoom Nikkor lens. Nikon says the Coolpix L23 (RRP \$99) is an entry level 10.1 megapixel model with improved functions. It has a 2.7in (64mm) TFT LCD monitor, and a 5x optical zoom Nikkor lens.

Nikon has also added five new models to its S-Series. The Nikon Coolpix S9100 is a high-performance camera with a slim 18x zoom lens. The 16 megapixel Coolpix S6100 offers the same technologies for low-light blur-free photos, and a touch-panel LCD monitor. The Nikon Coolpix S4100 (RRP \$229) and S3100 (RRP \$179) have improved zoom functions and come in several colours. Lastly, the Coolpix 2500 (RRP \$139) is a model with 12 megapixels, Scene Auto Selector mode, and a 20mm body.

Visit www.nikon.com.au.

E-Photo Lustre Paper

As a major manufacturer of base paper for photographic paper for more than a century, Felix Schoeller says it aims to make paper with virtually no impurities (essential when coated with a light-sensitive emulsion) which exhibits the characteristic feel of a real photograph. The company says a similar method serves as the base for the E-Photo Lustre paper. The unique combination of original paper optimised for the Electro-Ink printing technology used in HP Indigo digital presses enabled the company to create E-Photo Lustre paper, with the same satin-matt Polyethylene (PE)-coated surface used in professional photo paper. Printable on both sides, it offers excellent toner adhesion, strong colour reproduction, wide depth of contrast, low reflection of background light, and outstanding print life.

It's in 190gsm and 260gsm weights across a range of sheet and roll formats for HP Indigo digital presses. Visit www.felix-schoeller-imaging.com.



Canon's EOS 1100D & 600D

Canon has launched its EOS 1100D, which has a wider ISO range (100–6400) and a 12.2 megapixel CMOS sensor. Its other features include High Definition movie recording, an in-built glossary of shooting modes and features, high-speed 9-point Auto Focus, a DiG!C 4 Image Processor, and a 2.7in (64mm) TFT Colour Liquid Crystal screen. It costs \$699 (body), \$799 for the single lens kit (EF-S 18–55mm f/3.5–5.6 III), and \$1,049 for the twin lens kit (EF-S 18–55mm f/3.5–5.6 III and EF-S 75–300mm f/4–5.6 III). The EOS 600D has Scene Intelligent Auto and five creative filters, including Fish Eye effect. The 600D offers a 3in (75mm) vari-angle clear view LCD screen. Also new is Video

Snapshot, formerly only in digital video cameras.

Users can shoot for a set length of time (2, 4, or 8 seconds) and edit these shots into a short film, with music. The 600D sells for \$1,099 (body), \$1,899 for the Premium Kit (EF-S 18–200mm f/3.5–5.6 IS), \$1,249 for the Single IS Kit (EF-S 18–55mm f/3.5–5.6 IS II), and \$1,599 for the Twin IS Kit (EF-S 18–55mm f/3.5–5.6 IS II and EF-S 55–250mm f/4–5.6 IS).

Visit www.canon.com.au.



Panasonic Lumix DMC-GF2

Panasonic's says its Lumix DMC-GF2 has a smaller body and offers easy control over its creative features. It has intuitive touch control, Touch Q menu, a de-focus control function, 1-area



AF in Face Detection, Multi-area AF, Movable MF Assist, high-quality movie recording in full HD AVCHD, My Colour mode, a Venus Engine Full HD image processor, a 12.1 megapixel Live MOS sensor, Viera Link connectivity, and compatibility with an interchangeable 3D lens.

The Panasonic Lumix DMC-GF2 Single Lens Kit (Lumix G 14mm f2.5 ASPH) costs \$999 while the Twin Lens Kit (Lumix G 14mm f2.5 ASPH and Lumix G Vario 14–42mm f3.5–5.6 ASPH Mega OIS) sells for \$1,199.

Visit www.panasonic.com.au.

New Lowepro Camera Bags

Lowepro has released three new camera bags. The Tahoe 10 and 30 offer lightweight, colourful, easy to carry protection for digital compact camera gear. The pouches are made of sturdy water-resistant nylon and reinforced with PE board for impact-resistant protection. An inner brushed-tricot lining guards a lens or LCD screen from abrasions. A built-in loop attaches to a belt, strap or webbing for more carrying options. Available in black, blue, and red, the Tahoe 10 sells for \$22, while the Tahoe 30 is \$25. For DSLR users after a protective, lightweight, streamlined bag Lowepro has the Adventura 160. The zippered main compartment has a quick-release buckle and a rainflap lid.

Other features include two pleated side pockets, a padded interior fully lined with tricot in burnt orange, and built-in belt loops on the back.

The Adventura 160 costs \$55. Visit www.maxwell.com.au.





APS Gallery



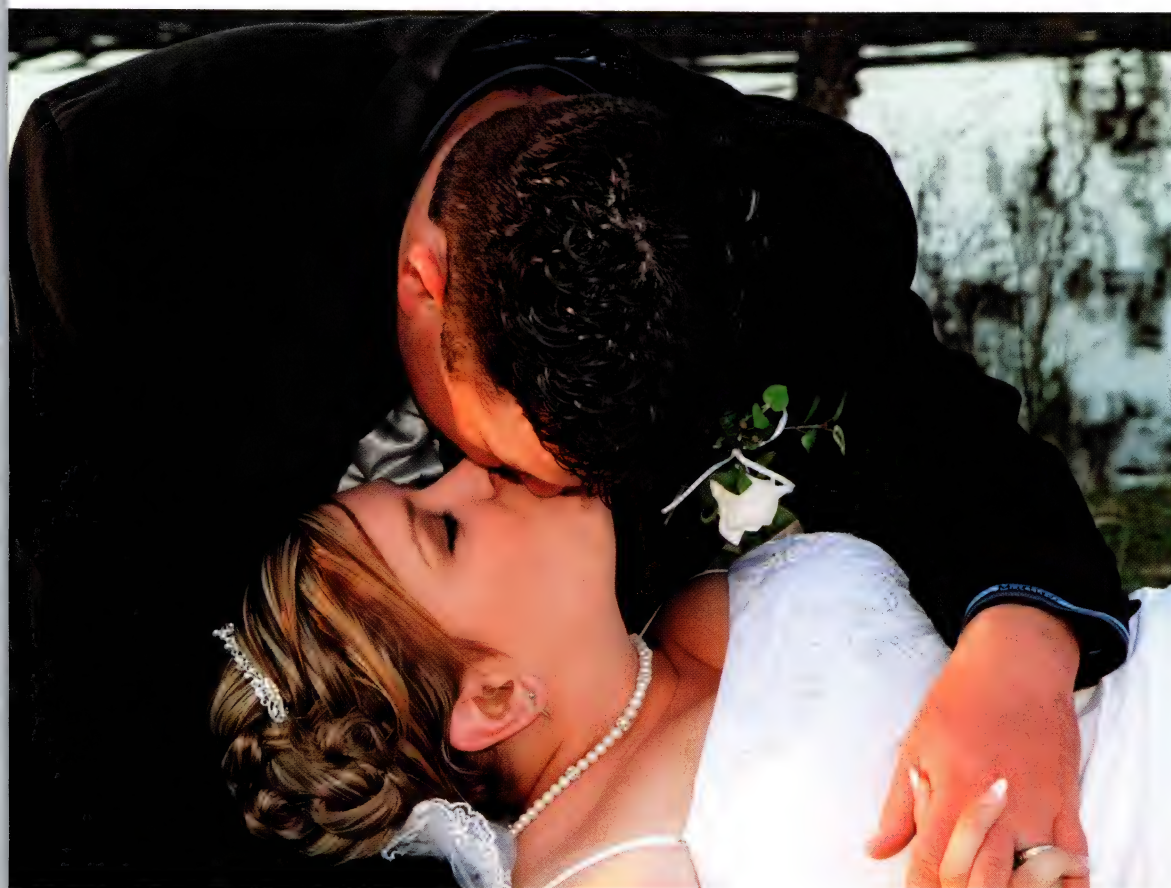
Christine Bull

LAPS

Unlike most photographers, I started my photography much later in life. I've now been involved in the craft for the past five years and my love for it has evolved from being around my partner, who was a photographer at the time. My mum bought my first camera, a tiny 'P&S' which I took everywhere, taking photos of the world around me. My main interest in photography at that time was wildlife and landscapes, until the day I took photos of my best friend's six-week-old baby boy. That day sparked a passion for portraiture and it's still my primary interest in photography.

Photography offers me so much; a chance for self-expression and a very different way of looking at a scene or an object. Even the mundane can reveal something interesting! I joined my local photography club in 2008, where I learned about the APS. I joined, entered a few Nationals, and was then honoured to receive my LAPS via panel in 2010. I love competitions, whether it's as an entrant or as a judge. I compete successfully at local, national and international level. One of my photographic goals is to have an exhibition, something I'll be working towards this year. *

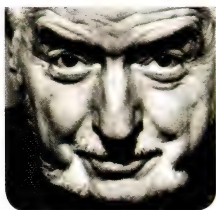




CLOCKWISE FROM ABOVE Razorblade; The Kiss; Used; Let's go home son; Thoughtful.



APS Focus



With Graham Burstow



APSCON 2011

The APSCON is the Australian Photographic Society's annual convention. It alternates between the states and territories. This year it will be held at Port Macquarie on the mid-north coast of NSW (see picture) between September 24 and 30. The convention is open to APS members

as well as any of the public interested in photography. APSCON provides a varied program of exhibitions, lectures, workshops, tours and social events. A diverse range of top-quality photographers always appear. Many people make APSCON the basis of their annual holidays and attend every year without fail, and many lifelong friendships have been made here.

This year Professor Des Crawley, will speak on the introductory theme '*Conceptualisation to Reality and Beyond*'. Other speakers will include Rob Smith, AAPPS, (www.wowfactorpix.com) a Port Macquarie-based freelance photographer with many years of experience. His subjects vary from seascapes to abstracts, and all things in between. He is an accredited judge and is constantly challenging himself. He will give two lectures and also do two workshops on Adobe Lightroom software. Also appearing is William Yang (www.williamyang.com), a Sydney based freelance shooter who documents the social cultures of his home city. Jenni Horsnell, AFIAP, FAPS (<http://www.jennihorsnell.com>) is well known in APS circles as a dedicated photographer and naturalist. Gerard Saide, SSAPS PSQA, whose main interest is in social documentary photography, will talk on his 10 great Australian images. Tony Mott has been photographing musicians for over 20 years and has had thousands of his intimate shots published. He's an entertaining story teller. Mike Bowers is the nation's most experienced political photographer and he maintains a keen interest in the rights of photographers.

Niomi Sands, BAVA, is the curator of Port Macquarie Glasshouse Regional Art Gallery and she will discuss preparation for an exhibition. Mike Kane, LRPS (UK) is a tutor in basic photography and studio work at Port Macquarie Community



"...there will be many other opportunities to visit the attractions this area has to offer..."

College as well as a freelance studio photographer and he will run three workshops during APSCON - '*Escaping from Auto on your SLR*' and '*Image Presentation*' as well as the '*Outdoor Model Shoot*' on Tuesday and Thursday mornings.

Port Macquarie has much to offer visitors. Some optional activities have been arranged and these include sunset and sunrise cruises on the Hastings River. A light breakfast will be served in the mornings and fish and chips in the evening. The program indicates these cruises go for an hour, but will they actually be one and a half to two hours. Meals are included in the cost.

The tour *A Walk On the Dark Side* will enlighten visitors to the secrets of Port's past as a convict settlement. An eight kilometre beach walk along boardwalks and beaches, tidal pools and around the lighthouse is another great option. It's not necessary to do the whole walk - there are coffee shops along the way and pick-up and drop-off points can be arranged.

Besides these organised options there will be many other opportunities to visit the attractions this area has to offer during your free time. They will be outlined during the week.

Social events include the welcome function on Saturday night. The mid-week Digital Division dinner at Port Macquarie Panthers will be a highlight, and the annual dinner will be held at Westport Bowling Club on Friday, September 30, at the end of APSCON.

For full details of the program and a registration form check out the APS website: <http://www.a-p-s.org.au/> and Port Macquarie Panthers Camera Club website: <http://portmacquariecamclub.net/APSCON2011/> for updates and more detailed information. Registrations close on September 9. To follow up contact me via ph:(02) 65823858. - Robyn Mussett.

APS Calendar

AUSTRALIAN PHOTOGRAPHIC SOCIETY APPROVED EXHIBITION CALENDAR

SPECIALIST DIVISIONS FOR:

Prints, Slides Nature, Audio Visual Contemporary, Digital
Correspondence relating to this page should be addressed to:

Ray Faggotter, rfaggotter@ozemail.com.au

Kay Mack, kmack@a-p-s.org.au

Graham S Burstow, hitescape@optusnet.com.au

Anne O'Connor, anne@a-p-s.org.au

General enquires:

The Secretary,

Suite 4, 8 Melville Street, Parramatta, NSW, 2150

Phone: (02) 9890 6933.

Email: secretary@a-p-s.org.au

Website: www.australianphotographicsociety.org.au

www.a-p-s.org.au

AUSTRALIAN INTERNATIONALS

2011/045 46th Sydney International Exhibition of Photography: Sydney

International Exhibition, Mr Len D. Brown, PO Box 70, Roselands, NSW, 2196.

Closes: September 5, 2011. Email: ld_brown@bigpond.net.au. Sect: Digital Images.

Fee: US\$12, US\$10 extra sect.

AUSTRALIAN NATIONALS

2011/009 26th Perth National Exhibition: Perth National Exhibition, PO Box 135,

Claremont, WA 6910. Closes: July 25, 2011. Email: khawkins@raswa.org.au. Sect:

Prints. Fee: \$10 per section.

2011/010 23rd Sutherland Shire National Exhibition: 23rd Sutherland Shire

National, PO Box 652, Sutherland, NSW 1449.

Closes: August 28, 2011. Email: john.n.images@gmail.com, ssnep@hotmail.com. Sect:

Digital Images. Fee: \$10 1st section, \$6 extra sect.

2011/011 26th A.P.S. National Print Exhibition: Alwyn Kucks AAPS, SSAPS, 9 Phyllis

Street, Harristown, Qld 4350.

Closes: July 22, 2011. Email: askucks@oztalian. Sect: Prints. Fee: \$11 per section.

2011/011 7th Pakenham National Exhibition: Pakenham National Exhibition, PO Box

1, Tynong, Vic 3813. Closes: July 15, 2011. Email: pakenhamnational@hotmail.com.

Sect: Digital Images, Prints. Fee: \$10 1st sect, \$8 extra sect.

OVERSEAS INTERNATIONALS

2011/103 39th PSNY International Salon of Color Photography: The Photographic

Society of New York, Mr Sam Zhan, 39, Bowery PMB 683, USA-10002 New York, USA.

Closes: July 17, 2011. Email: samzpsny@gmail.com. Sect: Colour Prints, Digital. Fee:

US\$18 1st section, US\$10 extra section.

2011/108 Taichung International Exhibition of Photography 2011: Photographic

Society of Taichung City, Mr Liuhan Chien, 9F-1 N° 60, Daxin St. Xitun District, 40746

Taichung, Taiwan. Closes: July 17, 2011. Email: pstc.salon@gmail.com. Sect: Digital.

Fee: US\$15 or 25 for 1 or 2 sections.

2011/091 China 14th International Photographic Art Exhibition: China

Photographers Association, International Liaison Department, N° 48 Dong Si 12 Tiao,

Doncheng District, 100007 – Beijing, China.

Closes: July 31, 2011. Email: gjbcpa@cpanet.cn. Sect: Prints, Digital.

2011/066 4th International Salon of Digital Photography - Narava 2011:

Fotografsko Društvo Grca Kocevje, Mr Janez Papež, Rožna Ul. 39, SI-1330 Kocevje,

Slovénie. Closes: August 20, 2011. Email: info@fotodrustvo-grca.si. Sect: Digital

Images. Fee: €15 or 20 (US\$20 or 25) for 1 or 2 sections (no IRC).

2011/028 Obiettivo Agricoltura 2011: Circolo Fotografico Arno, Sr Silvano Monchi,

Via Roma 2, I-50053 Figline Valdarno, Italie. Closes: September 1, 2011. Email: info@

obiettivoagricoltura.it. Sect: Digital Images. Fee: E22 or US\$30.

2011/023 7ème Salon International d'Art Photographique de Limours: Photo Club

de Limours, Mr Laurent Glandon, 17 Route de Versailles, F-78114 Magny les hameaux,

France. Closes: October 8, 2011. Email: contact@eid.photoclublimours.fr. Sect: Digital

Images. Fee: E10 or US\$15.

Compiled by Lorna White AAPS. ESAPS. Phone: (02) 6882 7778.

Email: lornabrit1@bigpond.com

Interested photographers should contact the organisers of the exhibitions
(not APS) for entry forms.

KEY TO SECTION CODES

Suffix: P – Prints

S – Slides

Prefix: PI – Projected Images

Dig – Digital

M – Monochrome

Ex – Experimental/Creative

SD – Social Documentary

PJ – Photojournalism

L – Landscape/Seascape

N – Nature

P – People

PT – Photo Travel

Y – Youth



MEMBER BENEFITS

Aside from participation in the Society's many activities, members also receive a 12-month subscription to Australia's top-selling photography magazine, Australian Photography, published monthly, and the Society's own magazine "Image".

MAGAZINE DISCOUNTS

APS members can subscribe to other photographic magazines at specially discounted rates: *Digital Photography + Design* for \$34 (normally \$49.50), *Capture* for \$32 (normally \$38.50) and *Photo & Imaging News* for \$33 (normally \$44). All three are published six times a year.

Please send completed application form to:

APS Secretary

Suite 4

8 Melville Street

Parramatta NSW 2150

Australian Photographic Society Membership Application

Dedicated to the promotion of photography as an art and science and the photographic advancement of members' photographic skills.

Dr/Mr/Mrs/Ms/Miss (Circle one)

Last name

First names

Date of Birth..... Occupation

Divisions: Print ☐

Nature ☐ Audio Visual ☐ Digital* ☐

Contemporary ☐ Youth (18 yrs & Under) ☐

(Tick as required).

Dr/Mr/Mrs/Ms/Miss (Circle one)

Last name

First names

Date of Birth..... Occupation

Divisions: Print ☐ Nature ☐ Audio Visual ☐ Digital* ☐

Contemporary ☐ Youth (18 yrs & Under) ☐

(Tick as required).

*Internet access and Email address required.

Postal address

..... P/Code

Telephone..... Mobile.....

Email Address

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Two Adults same address (Aust) **\$126.00**

One Adult & one Youth (same address) **\$113.00**

Youth (Aust) (18 & under) **\$82.00**

Adult (Overseas) **\$110.00**

Fees applicable \$

Division fees: (\$10.00 per person per division) \$.....

Additional options: *Digital Photography + Design*: \$34 ☐

Capture: \$32 ☐ *Photo & imaging News*: \$33 ☐

Total fees (Inc GST) \$

Signature

(enclosed cheque/money order should be made payable to:

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(Tick one) Visa ☐ Mastercard ☐

Name on card

Card No:/...../...../.....

Card Expiry Date

Cardholder's signature.....

Date

Image Doctor*

Tips, critiques and guidance from **Saima Morel** on how to improve your images

Australian Photography is pleased to receive submissions for Image Doctor. Send entries to: **Image Doctor, Australian Photography, GPO Box 606, Sydney, NSW, 2001**

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This month's winner receives a fantastic **Olympus E-PL2 Black Single Lens Kit, RRP \$699 from Harvey Norman!**

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* This month's winner!



Great Colour & Mood

LEFT Alycia Rowe took this shot while visiting the Alfred Nicholls Gardens in the Dandenong Ranges east of Melbourne in Victoria. She wrote: "I discovered these fungi growing on the side of a ginkgo tree. With the pond in the background covered in autumn leaves, it was an impressive sight." I just love this shot, and I think you've done a great job with less-than-perfect subject matter. Those fungi aren't perfect, but they are pin sharp, and shot at this angle their blemishes aren't highlighted. The flash isn't obtrusive and the colour in that wonderfully out-of-focus backdrop is highly flattering to the mood of the scene. The vertical format is also a refreshing change from the overused landscape format, and it really suits the content of the shot. Need I say more? I think this shot truly deserves to take out our monthly prize. Well done!

* **Saima's Tip:**

You can reduce the possibility of camera shake and keep the ISO at 100 (thus reducing image noise) if you use a tripod. It will make a significant difference.

TITLE: MUSHROOMS ON TREE TRUNK
PHOTOGRAPHER: ALCYCIA ROWE
DETAILS: CANON EOS 40D, CANON ETS 17-85MM IS LENS, 1/20S @ F/6.4, 250 ISO, FLASH, CURVES AND LEVELS ADJUSTED FOR SATURATION, VIGNETTE ADDED TO DRAW THE VIEWER'S EYE INTO THE IMAGE



Understanding Dynamic Range

LEFT Jennifer Nutchey wrote, "Help! While on a day trip to Byron Bay we saw a beautiful rainbow. I tried to do it justice, but I wasn't happy with the result. Adjusting the exposure, I either lost the rainbow altogether or lost the foreground detail. What are your suggestions to help me capture a rare moment like this best in the future?" This is one of those situations where you may have been better to enjoy the moment and forget the photo! There are limits to what it's possible to capture with a camera and a good start is to understand the limitations of its dynamic range. It can't capture all the tones between absolute white and absolute black. Here you can't get the very dark foreground detail and the light rainbow in the one shot at the same time. Anyway, why not just go for the clouds and rainbow rather than that less interesting foreground?

☀ Saima's Tip:

If you want to capture a large range of tones in an image, then combining images in a software process called HDR (High Dynamic Range) is the best way to go.

TITLE: UNTITLED

PHOTOGRAPHER: JENNIFER NUTCHEY

DETAILS: CANON EOS REBEL TII, 55MM FOCAL LENGTH, 1/500S @ F/11, 100 ISO, HANDHELD, NO ADJUSTMENTS

Consider Re-framing

RIGHT Sue Hudson wrote: "I enjoy waiting for the right wave to move into the foreground of a shot. I'm not sure whether these shots need something more to break the volume of water. What do you think?" I think the seawall with the rusty chain seems to form the main point of interest here, but its line leads out of the frame on the left. How about re-framing that sea wall to lead our eye more into the frame? Also, it would help to use a tripod and polariser, and set the camera to an aperture of f/22. This would cut exposure (and glare) down and allow the water to be blurred for more a interesting effect.

☀ Saima's Tip:

Seascapes can end up being a bit ordinary. But drama can be added to such an image with a touch of strong colour, an unusual subject or a dynamic angle or composition.



TITLE: UNTITLED

PHOTOGRAPHER: SUE HUDSON

DETAILS: CANON 350D, 18-55MM LENS, UV FILTER, AUTOMATIC SETTING, HANDHELD

Image Doctor ✨

Go Graduated

RIGHT When Gavin Nelmes took this shot on a lovely afternoon, he took the rule of thirds into consideration. That sky is full of cloud and drama, but unfortunately in the overall lightening process the sky has blown out, with those clouds losing detail, while the much darker pier has become as flat as a tack. You needed to make a duplicate layer to go on top of the original, then lighten the top layer, then finally erase the sky to reveal the original darker sky underneath. It also looks as if some over-sharpening has been done, with halos appearing around the railing and figures on the pier, so you could pull back on that a bit.

✨ Saima's Tip:

When shooting a scene with a light sky and much darker landscape, try fitting a graduated filter because it will help balance out the wide range of contrast in the scene.

TITLE: FRANKSTON PIER

PHOTOGRAPHER: GAVIN NELMES

DETAILS: OLYMPUS EP-1, 17MM FOCAL LENGTH, 1/250S @ F/7.1, 200 ISO, AUTO SETTING, CONVERTED TO B/W USING PS ELEMENTS, LEVELS LIGHTENED SLIGHTLY



Metering Can Be Tricky

BELOW Tony Hansen had just got his new camera and took a trip to Victor Harbour in South Australia. He said: "I was lucky enough to have this bird pose for a minute, but had to give it -1 compensation as the Pentax seemed to really overexpose anything white. I like this one of the bird looking down, but unfortunately there's too much shadow on the head. Is there anything I

could do to improve it?" Your exposure is perfect. Technically this is a dark scene because of all that heavy sky and those deep shadows in the plumage. The camera was responding to a light reading of the whole scene and then lightening it up as a result. However, there's still some overexposure in the head and chest feathers, despite the

-1 exposure compensation, and hence there is loss of detail. The best option was not to shoot the bird in shadow - too late, now, I know! You can lighten the shadow areas using shadow highlights and also you can try printing the image on better quality paper to slightly improve it.

✨ Saima's Tip:

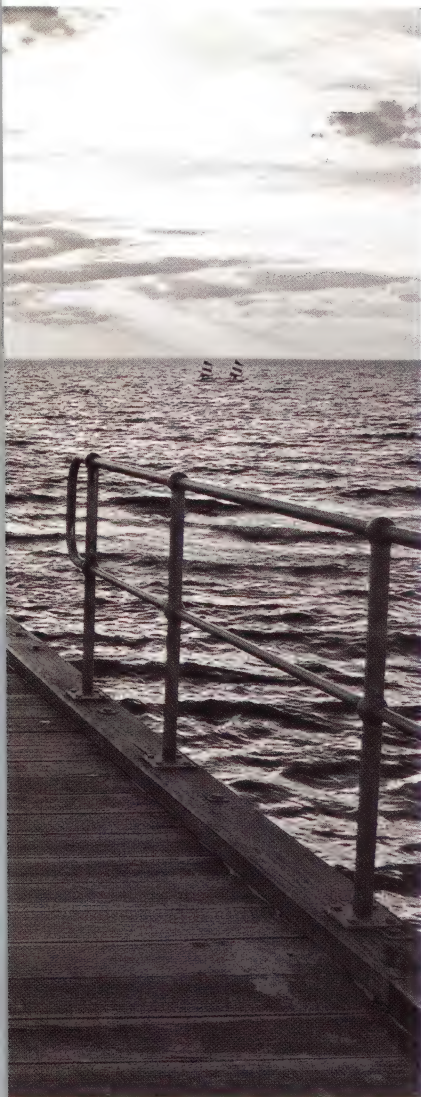
A camera will lighten/darken a scene because of the light meter's reading, averaging all the light in a scene - not just the light on the main subject. Sometimes it can pay not to shoot!

TITLE: PACIFIC SEAGULL

PHOTOGRAPHER: TONY HANSEN

DETAILS: PENTAX Kx, 300MM FOCAL LENGTH, 1/400S @ F/9, 125 ISO, -1 EV, HANDHELD, SMALL CURVES ADJUSTMENT AND SHARPENING





'In Camera' Is Best

RIGHT This is one Andy Herbig's favourite photographs. He said: "It captures the personality of my beautiful daughter. It was one of those moments which had to be captured on camera. The results are positive and it has become a family favourite, too." This is a lovely shot with nice even lighting and a great subject, but I still think it could be even better. The face and those eyes are the key to this portrait, and the art is to draw our eyes in to that face and keep them there. The split effect of the timber "bars" also divides our attention a bit, and that could well be cropped. Next time you shoot in this type of situation I suggest you go right into the face and use a small section of those thickish bars to lightly frame and enhance her face rather than take up too much space in the composition. You could also increase the contrast just a tiny bit. Overall, however, you have made a very fetching image.



☀ Saima's Tip:

Heavy cropping means you're throwing away a lot of pixels and reducing the quality. If the content is redundant, try not to include it when you're originally framing and shooting your picture.

TITLE: I SEE YOU

PHOTOGRAPHER: ANDY HERBIG

DETAILS: PENTAX K200D, 1/50s @ F/5.6, 400 ISO

Enlarge Your Prints

RIGHT I think the lighting was probably quite nice when this photo was taken, but the exposure is wrong and it's probably not sharp enough either, though it's hard to tell with that smoky, hazy effect and such a small print – a little over 3x5in. I had to look at it through a viewing loupe to see what's happening and to see how much is sharp. However, one thing for sure is that it's lacking in contrast, so this needs some tweaking in the software. I can't say much - it's a bit too hard to examine in detail.

☀ Saima's Tip:

If you're really happy with a shot, try enlarging it to at least a 6x8in size, and then examine it again to see how it holds up. But make sure your file resolution matches the size you want.



TITLE: FIRST LIGHT

PHOTOGRAPHER: MONICA O'CONNOR

DETAILS: NIKON D90, NIKKOR 18-200MM LENS @ 60MM FOCAL LENGTH

SETTING: 1/30s @ F/10, 280 ISO, AP MODE, HANDHELD, CROPPED



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A Tough Target

RIGHT Stephen Nix wrote: "I'm a struggling mature-age photographer, taking hundreds of photos, hoping for a couple of good ones. There was a fair amount of luck when I took this photo while visiting Sydney. Unfortunately I didn't have my 70-300mm lens on at the time – hence there is a fair amount of cropping. It was taken from a ferry and there was no time to do much with camera settings. I think it's a little drab and at this stage I do not have any digital software. Would this help?" Digital software is best used to enhance an image. It's not really a substitute for poor weather, grey skies or deadly dull lighting! The main issue is that you have grey and white birds in a scene with a grey sky and grey water. While you haven't managed to capture both birds with the classic arched-wing formation, they are both pretty sharp. Shooting moving subjects is difficult enough, while shooting on a moving vehicle (even if it's only a ferry) increases the level of difficulty. I think you you've done a pretty fair job under challenging circumstances.

🌟 Saima's Tip:

If you feel your success rate with photos isn't great perhaps you're pitching your benchmark a bit high. Start realistically.

TITLE: GULLS AND THE OPERA HOUSE

PHOTOGRAPHER: STEPHEN NIX

DETAILS: PENTAX K100D SUPER, SIGMA 18-50MM LENS @ 50MM FOCAL LENGTH SETTING, 1/500S @ F/8, 200 ISO, CROPPED



A 'Light Bulb' Moment!

ABOVE Janette Yeend took this photo whilst on holiday at Cania Gorge, Queensland, after taking up photography just six months before. She wrote: "I was surprised by this bird flying down to a low branch in front of me, enabling me to take a set of photos in burst mode. It then disappeared as quickly as it had

appeared. I didn't know what I was doing and I was so shocked I'd managed to capture the bird, I had to sit down afterwards. I realised later I was actually applying some of the guidelines learned from reading your magazine. Since then it continues to sink into my brain: understanding my camera, looking for the best angle of light and different angles, distracting backgrounds, rule of thirds, shooting at the magic hour. I know I have a long way to go, but somehow these shots inspired me to keep on hanging in there when I thought there was no way I would get the handle on photography. I just want to share the moment when it all started to make sense." This is an excellent, sharp shot and the result is good for the equipment you have. There's a bit of noise - even at 200 ISO - in the shadows of that nicely softened background, but your camera only has a small chip, so what can you do? Also, your camera model doesn't have the facility to shoot in RAW mode, while the latest FZ35 does. RAW files would allow you to get back some of the detail lost in the white chest area. The slightly overexposed chest is a contrast issue and you unfortunately had no control over that in this situation.

🌟 Saima's Tip:

When starting out in photography, you're more likely to see some immediate success shooting stationary subjects rather than wildlife or action scenes. Birdlife is a real challenge. Good work!

TITLE: BLUE-FACED HONEY EATER

PHOTOGRAPHER: JANETTE C. YEEND

DETAILS: PANASONIC LUMIX DM-FZ28, 1/500S @ F/5, 200 ISO, MANUAL, AWB.

A Better Angle - Or Better Subject?

BELOW This image sent in by Craig McKenzie is not the best of those included, but it nicely illustrates a few issues, such as choice of subject matter, composition and cluttered backdrops. I can't see the interest in that boat with the pier railing and houses just behind. The hillside further beyond looks much more moody and interesting. A cottage shot against that slope with the fringe of trees on the rim could be more exciting, even in monochrome - especially on a day without much great colour or action in the sky. This shot also looks too light to have any decent drama or mood. Good shadows create more depth and dimension as well as atmosphere and mystery, while too much grey or

too many mid-tones can have a 'flattening' effect.



☀ Saima's Tip:

Rather than stand and shoot straight on at a subject, try to find a more dramatic angle, firstly by bending your knees and looking up, or if possible, down on the subject.

TITLE: UNTITLED
PHOTOGRAPHER:
CRAIG MCKENZIE
DETAILS: FUJI FINEPIX
S7000

Bracketing Still Works

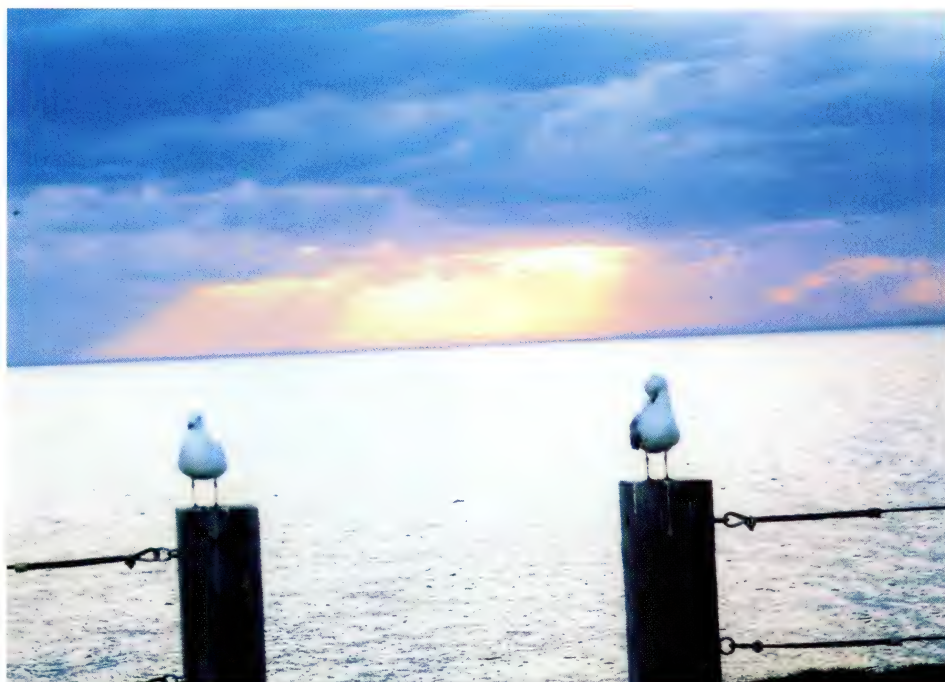
RIGHT Roger May wrote: "Very quick action was necessary for this shot, which is a 'true' image. The sun unexpectedly shone down from behind heavy clouds and it was framed by the two posts

of different levels. (The area slopes down to the left cliff point.) Suddenly the two birds landed on the posts and flew away as the clouds blocked out any sunset, just after I made a quick shot with

fill-in flash to avoid a silhouette of the seagull. Soon after, there was heavy rain." What were you really photographing - the seagulls or the sunset? Those birds are quite out-of-focus, so the shot missed it on that score, while the sunset and sea are very over-exposed. The problem with this situation is two-fold: using film, you couldn't check the shot for sharpness, exposure and a level horizon, and secondly, those birds probably didn't stay for long. Digital is a good way to go for these sorts of situations, but less 'flighty' subject matter - perhaps a friend - in the foreground would give you time to shoot, have a look and then re-shoot.

☀ Saima's Tip:

The beauty of digital is that you can see when it's overexposed. When you think the exposure is right, try taking another (slightly darker) shot for insurance. This is known as "bracketing". And try for a straight horizon!



TITLE: UNTITLED
PHOTOGRAPHER: ROGER MAY
DETAILS: CANON EOS 300X, 28-90MM LENS,
AUTO PLUS FLASH, FUJI FILM X-TRA, 400 ISO.

Image Doctor ✨

A Sharp Result

RIGHT You've filled the frame, and a nice soft background allows this bird to stand out well, though there is a 'splodge' on the left edge of the frame that needs to be cloned out. One other thing you could well do is to burn in the top of the bird's head. It looks a tad too light on the top and between the eyes. Other than that I can only say you have done well to capture the owl so clearly.

✨ Saima's Tip:

A 'fast' long lens is real boon when taking photos of birds, unfortunately speed and quality always cost more!

TITLE: BARKING OWL
PHOTOGRAPHER: HEFIN WILLIAMS
DETAILS: SONY A350 DSLR, 18-250
SONY LENS SET TO 250MM, 1/250s @ f/8,
400 ISO, MULTI-PATTERN METERING,
AUTO WHITE BALANCE



Successful Serendipity

ABOVE This is one of those 'happenstance' images, and I doubt you'd be able to duplicate it, no matter how hard you tried. It has a quirkiness and eccentricity that I like and it's all down to the 'candid' nature of the shot, the fun characters and the decidedly odd colour. No, it's not perfectly composed or exposed, and the white balance 'went on holiday' when this was shot, but it has definite charm and a sense of fun.

✨ Saima's Tip:

While we strive for perfection in our work, we need to appreciate the serendipitous moments, which show us that perfection can be overrated. This is a true 'moment captured'.

TITLE: AT THE OLD BREWERY
PHOTOGRAPHER: LINDSAY ALLEN
DETAILS: NIKON D700 1/60s @ f/5.3, 400 ISO, BUILT-IN FLASH, AUTO WHITE BALANCE

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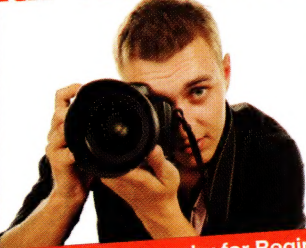
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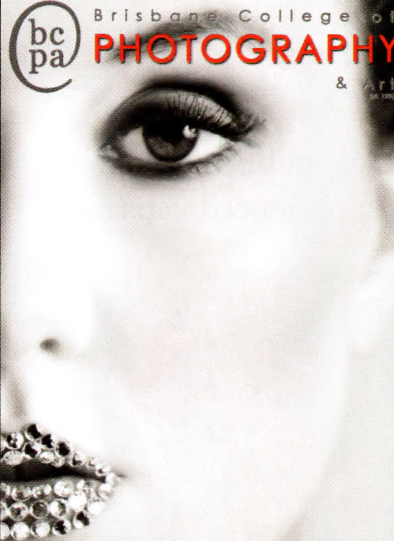
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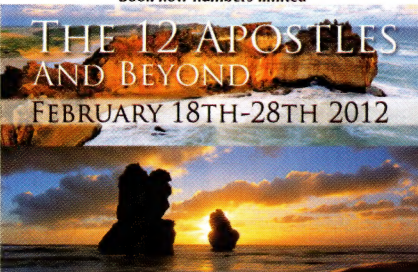
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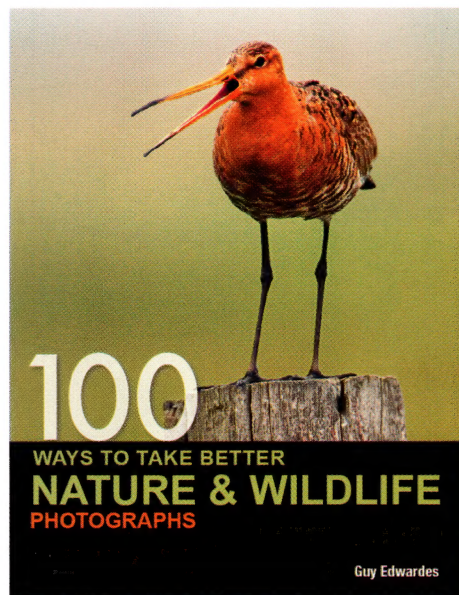
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Nature & Tech Tips

Editor Robert Keeley reviews two publications which offer some sound advice from experienced veterans.

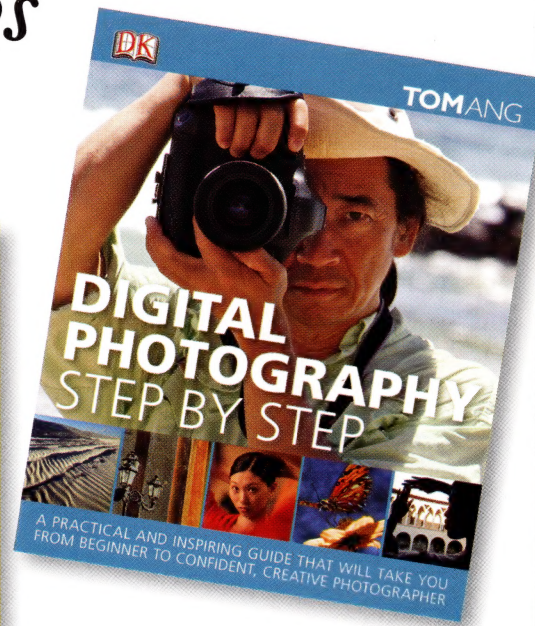
Snappy titles about improving your photography “in X number of ways” make for good marketing, but they also place a high priority upon delivery. It’s easy to put a number in a title (apparently it sells), but sometimes it’s not so easy to deliver on that promise. However it helps if you have a highly experienced writer, and in regards to *100 Ways to Take Better Nature & Wildlife Photographs*, the publisher David & Charles has covered that particular base very effectively.

The premise of this 144-page soft-cover manual is that veteran photographer Guy Edwardes can offer readers in a simple and concise format 100 useful tips which will lead them to improving their flora and fauna images. It’s a lot of tips, but Edwardes, an experienced wilderness photographer, starts off on the right foot in his introduction when he notes that while digital cameras have revolutionised his work, capturing images of wildlife still requires dedication, patience, and perseverance. And he says, “When all the hard work pays off, there can surely be no other subject that provides so much satisfaction for the photographer.” Digital imagery has speeded up the process of learning in virtually all forms of photography, but most wildlife is unaware of the digital revolution and still marches to its own beat. So it’s useful that Edwardes notes that rather than a super-fast lens, a “thorough knowledge and understanding of the subjects you are working with is far more important.” He also records technical shooting details for all his images. That’s a boon for beginners. The writer sticks to basic techniques for those starting out in the field of wildlife photography, and urges beginners to spend lots of time pursuing their chosen targets. It’s great advice, as are all the other 100 listed tips, from the value to be gained in undertaking long-term projects (tip 5), right through to how to capture catchlights (55), and why it can be a great idea to shoot in the wet (68).



In line with the modern trend to keep reading material short and sharp, none of Edwardes tips extend beyond a few tight, relevant paragraphs, along with the key technical shooting details. The book is divided into 10 sections, as diverse as Fieldcraft, Composition, Lighting, and Photographing in Seasons. Concise and clear, this is a volume for modern, time-pressed enthusiasts. It’s worth reading if this field takes your fancy and you want to fast-track your learning. But once you’re in the wild, be prepared to slow down and wait, like your potential subjects! Published by David & Charles, the soft-cover volume *100 Ways to Take Better Nature & Wildlife Photographs* sells for \$29.99 in all major bookstores, and is distributed by Capricorn Link (www.capricornlink.com.au).

Another fine ‘how to’ book which has crossed this desk is the latest publication from Tom Ang, a veteran educational writer in the field of film photography and digital imaging. Ang has written 15 books about photography, and has won awards for his outstanding images. He’s also worked in TV and contributed to various magazines. *Digital Photography Step By Step* is his newest effort.



A 360-page hard-cover volume, it covers virtually every aspect of digital imaging as it relates to amateur enthusiasts and budding professionals, and while it’s densely packed with information, it remains (in common with Ang’s other books) highly readable. Partly that relates to the format which Ang has followed. It truly is a step-by-step analysis of the digital photographic process from conception, and an understanding of the basic skills of making images, through to offering a detailed explanation of digital workflow (so essential to time management and effective image enhancement), and then an overview of digital SLR movie making. At the end of the book Ang looks at camera equipment and software options. Every category in each chapter is broken up into short, sharp commentary, with simple tips and photographic examples. As well as being a clear and concise writer, Ang understands that visual examples of problems, followed by simple explanations on how to fix them, works effectively as a teaching aid.

Throughout the book at the end of each section, in a nod to the “world wide web”, Ang also offers teasers for enthusiasts to chase up on ‘Google’. Ang knows what he is doing, and he can teach you as well, which makes this book a valuable contribution to the world of learning about our craft. Published by UK company Dorling Kindersley and handled in Australia by Penguin Group, this well-crafted volume sells for \$39.95.



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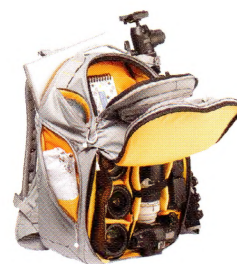
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